

SQUARE DANCING

JULY, 1985

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(see page 49)

official magazine of The **Sets in Order** AMERICAN SQUARE DANCE SOCIETY

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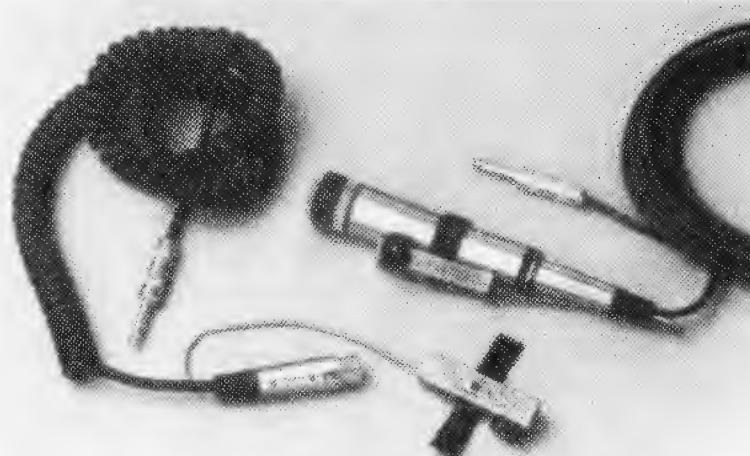
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

My wife and I have taught Western square dancing recently to gym classes in three different schools for a total of 12 days. The intense learning procedures seemed rather well accepted by the students and the coaching staff. We will attempt to spread this activity to as many schools as possible while hoping others from the square dance community will do likewise nationwide.

Walter Freeman
Jasper, New York

Dear Editor:

Surely you're familiar with La Var-souvianna. The Scots call this La-Va; the Irish do it in double-time under the name Shoe The Donkey. Now I have recently acquired an LP album, a reissue of a 1965 recording, which includes this tune under the title of The Waltz

Vienna. The jacket cover says that other names are: Verse Vienne, Step Waltz, Paddy Candy, Cock Your Leg Up, High Ho and La Valse du Pauvre Garconnet. The jacket further states the dance was introduced to Parisienne society in 1853. Thought you'd be interested in this bit of history.

Bill Johnston
Skippack, Pennsylvania

Dear Editor:

Several months ago you printed a letter from a lady who was unhappy with the limited amount of Advanced dancing at the Baltimore Convention. I would like to set the record straight. Dancing was in two different buildings, about two blocks apart. In the Convention Center there were two sessions called Introduction to Advanced. However, in the Civic Center there was Advanced dancing all day and evening except for the dinner hour. Most people visited the Civic Center at some time because it housed the shops. If the lady had read the program carefully she would have found all the Advanced dancing she wanted.

L. F.
Columbus, Ohio

Dear Editor:

Seven years ago when we retired we moved to Florida where we found the square dance level left a great deal to be desired. Position and precision are not stressed. . . . Also we

Please see LETTERS, page 87

SQUARE DANCING

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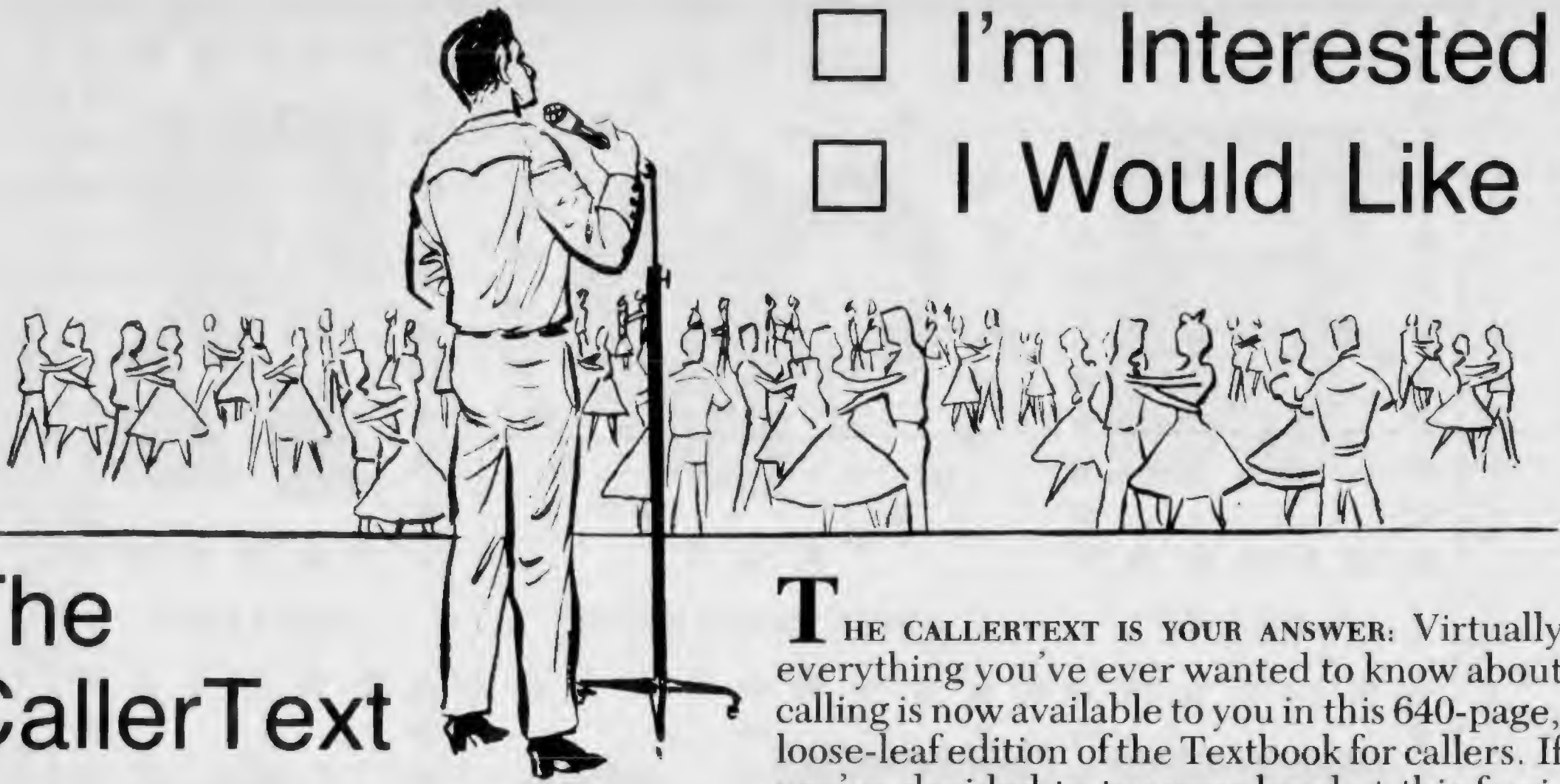
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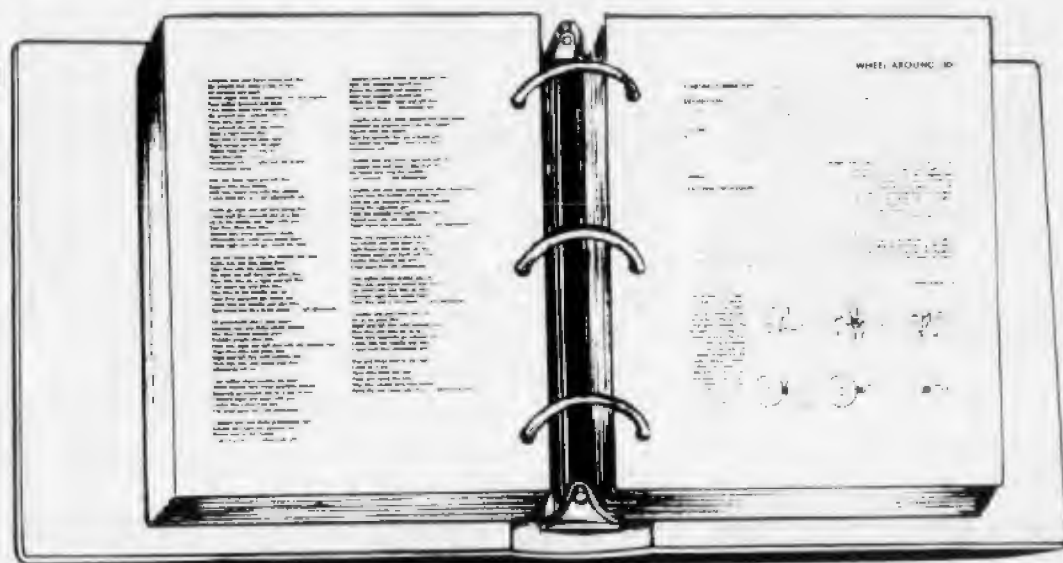
Comments and articles written just for the magazine by Dr. Lloyd Shaw, Ed Gilmore, Lee Helsel, Bill Peters, Jim Mayo, Jack Lasry, Jack Murtha and many others which will be

available to you in no other way. Truly, the CallerText is a treasure chest of invaluable information for the caller.

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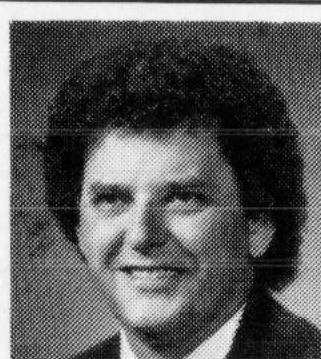
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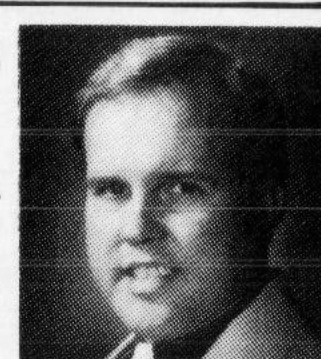
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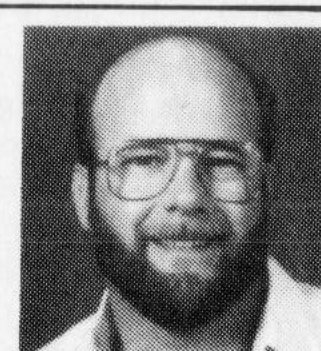
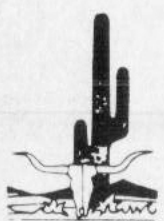
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Recordings



July, 1985

LEGACY, the international organization of square dance leadership, whose trustees cover the wide scope of the activity (dancers, callers, associations, publications, suppliers, the National Square Dance Conventions, record manufacturers and others), has recently tabulated its latest poll. The results show clearly what many have imagined to be the underlying concerns of the activity, concerns that need to be faced now and no longer shoved into the background.

Essentially the findings point to a modification of the way things are going at the present time — a recognizable point which potential dancers can reach in 70 to 75 hours of lessons and an intelligent, complete list of basics that can be taught *and learned* in that period of time. What we hear, from the results, is that this would then be a realistic Mainstream which would represent the "foundation" program of square dancing.

We plan to run the findings, together with an analysis, in the near future. At the same time we will run a report coming out of Denver, Colorado, that amplifies many of these same concerns although at a different strata. The Legacy results are tabulated from the opinions of some 7,000 currently active dancers. The Colorado findings come from drop-outs, men and women who started square dancing and dropped out for one or more reasons. The two reports, when studied together should be quite significant.

Having this information available is one thing. Doing something about it NOW is something else. Findings from questionnaires in the past have generated little action. Oh, the square dance activity has shaken its head and said, "That's right. Something needs to be

done." Then, just as quickly turned its back on the problem, figuring that someone else would decide on solutions and be responsible for implementing them.

At the Philadelphia Legacy Meeting in May a resolution was drafted by the trustees requesting some sort of action from Callerlab. Callerlab members at the same time had assigned an Ad Hoc Committee to decide on a point of action. We'll be interested to see what direction they take.

In the meantime, in addition to reprinting the findings of the two questionnaires, together with some editorial suggestions combined with the good, clear thinking of a number of leaders, we're tackling this same challenge in our current series which started the first of the year. The latest segment which brings us almost to the present starts on page 11. We hope to provide a clear picture of how the activity has reached its present situation and present a workable solution. If any solution is to work it needs more than just lip service. Any one program will have those who favor it and those who question its workability. However, the most perfect program in the world will only work if *everyone* gets behind it. If we're going to build a strong tomorrow for this activity, the building must start today.

The Revised Plus Program

BOUND INTO THE CENTER of this copy of **SQUARE DANCING** Magazine is your personal copy of the Illustrated Plus Movements Handbook. This edition, which reflects any changes that were made at the last Callerlab meeting is the latest in a series of updates on the various SIOASDS Handbooks.

Back orders are in the process of being filled right now, in time to reach you for your new classes, and current orders will be shipped as soon as they are received. For information on ordering, see the Shoppers Mart, page 123 of this issue.

About Liability Insurance

SEVERAL CALLS in the last couple of months have made it clear that some changes in the insurance structure are making it difficult for square dance groups to get adequate coverage for public liability. It used to be a fairly simple

matter to find some firm that would be happy to write a policy covering the club, caller and others from liability against injury on the dance floor. Suddenly much of this has come to a halt and callers, hall owners, associations and club leaders are busily scouring the insurance community for some group that will provide adequate coverage.

Reasons for the abrupt change are not exactly clear. Indications are that the concern is not for square dancing alone but for all forms of public gatherings and that in recent years the number of claims have accelerated at such a pace that the underwriters have become alarmed.

Undoubtedly this will be solved in time. Indications are that some clubs have been able to get a satisfactory policy but that the cost is very high. In some instances, clubs have



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sought advise from lawyers and, as a temporary measure, have had all members and guests sign waivers before joining in the dancing. The band-aid treatment will only last so long and hopefully the insurance industry will come up with some reasonably priced coverage. We'll be happy to learn if you hear of anything and we'll pass the word to others.

Hey Everybody, Look at Us!

MADISON AVENUE couldn't have done it any better. That's what they said a dozen years or so ago when Square Dance Week was first introduced as a coordinated program in which square dancers, everywhere, could simultaneously attract the public and beckon non-dancers to join in the fun.

The trustees of Legacy, the square dancing communication organization, several years ago took on the project of promoting this annual event. Recently it was decided to expand from one week to an entire month, the month of September being the logical time to awaken folks everywhere to the fact that square dance classes would be starting soon. And so in just a matter of a little over a month from now, Square Dance Month, 1985, will take the spotlight.

It's a good time to start planning now, perhaps an open house for the non-dancers in your area. You might, by checking, find that one of the local churches would like to put on a one-night stand as a means of attracting recruits for a future class. Be sure to use your Indoctrination Handbook (you'll find it bound into the center of your April, 1985, issue of **SQUARE DANCING**) as background information for news interviews of all types.

A 35th Anniversary

WE SHOULD HAVE known better, but then, early in 1950, all who were involved in square dancing were "discovering" the activity together. Much of what was done in those days was a new adventure. If a caller set out to travel and call in areas other than his own, it was a precedent-setting event. If a caller wanted to record a square dance call it was possibly another first and a matter of experimentation. When the Chamber of Commerce

Please see 35TH, page 111

THE CHANGING SCENE

Confusing Times

We have been looking at the gradual changes of square dancing up to the 1960's. A point had been reached where 30 lessons proved to be an ideal length of time to teach the 75 basics referred to as the Extended Basics of square dancing. In reality, these represented the Mainstream of the period. Dancers still had time in class to learn to dance smoothly, absorb some of the background and niceties of the activity and enjoy the fun of parties and other frosting on the cake. Those who completed class had little trouble in moving into the existing clubs, a move which was more horizontal than vertical. The next era ushered in the big changes responsible for the square dance activity as it is today.

UP TO THIS POINT, square dancers were able to treat square dancing as a casual hobby. Commitment was something the callers made to the activity, and necessarily so because of the amount of preparation time each caller needed to devote to his calling. The dancers, on the other hand, had no commitment. Theirs was a matter of choice; they could dance as frequently or as infrequently as they wished, but because the language of square dancing did not change, the less frequent dancers didn't feel obligated to devote endless hours to the hobby in order to remain current. The average dancer might belong to one or more groups but dancing twice each month or once a week might be the extent of involvement.

With the gradual disappearance of memorized calling and the acceleration of forms of calling and dancing that depended upon new movements and new language, the dancers who were truly interested in being a part of the contemporary movement found that they too needed to commit themselves.

The onslaught of new terminology meant that any caller could be introducing at least one new term each month. In itself, this wasn't a big problem. However, if each caller

in an area introduced one call each month and the calls they introduced were not the same, when a dancer visited clubs where different callers were featured, it became a dancer problem. The dancer could be faced with learning not one new call each month but a half a dozen or more, depending upon the frequency and mobility of the individual dancer.

During this time, the list of basics that a newcomer had to learn before making a transition into club dancing was accelerating at a tremendous pace. As previously mentioned, the magic number was 30 two-and-a-half-hour sessions, a time period which experience had dictated could not successfully be extended further. The amount of material to be learned, however, increased steadily with the result that what had been a relaxed learning period sufficient for covering 75 basics, had become a cramming project. There was more terminology to be taught, drilled, retaught and practiced repeatedly until it could become a part of the dancer's instinctive reaction, and yet extra time was not allowed for this to happen. As a result much of the styling, the development of attitudes, the practice of dancing smoothly and considerately, was sidetracked. It had become a case of quantity versus quality, with quality at the short end of the stick.

The Changing Class Scene

Eventually classes reached a saturation point and as the number of basics increased, so increased the mortality rate for new dancers. Comfortable dancing, in the proper spirit, was not getting the attention it once enjoyed in the class.

The makeup of the average individuals coming into class had not changed. They were still attracted by the points that had sold them in the first place — a friendly, easy-to-learn activity, low in cost with plenty of places to dance once the learning time was over. Some of those with demanding professions, such as the doctors, lawyers, architects and others,

who enjoyed square dancing but whose time restrictions precluded more than a casual involvement, began to disappear from the scene.

As noted previously, a successful class program is aimed at the average class member — not geared to the quick learners or to the slowest-learning dancers. Now with more and more to learn, the quick-learners were becoming the survivors. Where at one time a class might drop 10% of its enrollment through normal attrition, now it was becoming apparent that classes graduating 50% of those originally enrolled was more the norm than the exception.

Complications Setting In

A domino or chain-reaction was beginning to set in. Existing square dance groups, responsible for a great deal of the recruitment of new class members were beginning to feel the pinch as fewer graduates were able to make the transition into the club. The financial responsibilities were increasing for the groups as hall rentals went up, callers' fees climbed and all expenses continued to soar. With all of this facing them, the clubs were saying to the caller, "Move your class faster so that the people we recruited can join the club." This acceleration, of course, was for all the wrong reasons. It was not that we would like the dancers to be part of our friendly group (we did, of course) but that we need their money if the club is to remain solvent.

It's easy to see that as time went on the bridge between class and club got wider. The combined effect of shorter classes and more to learn took its toll. Even though the dancers had been taught the required material, they were not always able to fit into the club structure. While club dancers had been willing to come to the class as helpers, encouraging those whom they recruited, they now found it difficult to absorb the same individuals into their club. Although taught the necessary basics, the newcomers sometimes lacked by three or four years the dancing experience of the average club member.

It was at this point that cliques began to enter the scene. Oh, there probably always had been setup squares, individuals wanted to include friends now and then, but this was something different. This was a case of *excluding* dancers one didn't want to dance with in

favor of dancing with almost anyone else. Where normally, in the past, it had always been that dancers would welcome others into their squares, now they realized that in many instances the new graduates, were not yet up to their dancing ability. Their reaction time was slower. The result was that new dancers often caused squares to break down, thus embarrassing the new dancer and frustrating the experienced dancer. This had a double-barrelled effect. The experienced dancers, aiming for smooth, unbroken dancing, gathered unto themselves — restricting newcomers from joining them. At the same time, the nervous newcomers tended to group together into squares with other new dancers as protection against possible embarrassment. The result was that the blending of the two, an essential learning factor, was no longer the rule.

This is, of course, a general, overall view. Not all situations were the same, and in many instances, where the caller who had taught the new dancers also called for the club, he or she was able to make the new dancers look good, by calling things they knew, while gradually working in the newer movements and thereby, establishing the feeling of security they needed. This, however, was often the exception rather than the rule and many times callers who conducted the class were not the same ones who called for the clubs. In some instances, club callers changed with every club night.

Here we had a paradox. Enthusiastic dancers were working hard to recruit from among their friends and acquaintances, people whom they thought would make good square dancers. At the same time, classes sometimes became arduous, and presented situations, not at all as had been promised to the newcomers. While an effort had been made to recruit new dancers, it seemed as though the effort was almost doubled to find ways to eliminate them from the activity, if not by the end of class, certainly in the initial stages of moving into club dancing.

One could almost liken the situation to applicants trying out for a certain job. Many show up at the hiring office (beginning of class) and are given a battery of tests (class lessons). Slowly one by one, the applicants (class mem-

Please see **CHANGING SCENE**, page 115

WHATEVER BECAME OF BRUCE JOHNSON?



Bruce Johnson, caller,
as he appears in
the Square Dance
Hall of Fame

THE CROWD of over 15,000 dancers and thousands of others who filled the stands were in high pitch as Dr. Lloyd "Pappy" Shaw approached the microphone. "Ladies and gentlemen, it gives me great pleasure to introduce one of our fine young callers who I predict has a brilliant future in square dancing ahead of him — Bruce Johnson!"

The crowd gathered in Santa Monica, California, that July night in 1950 and exploded into roars of applause as the young caller, not too long out of navy blues, stepped up to the microphone. Jack Barbour and his band had already started the introduction and Bruce sailed off into a smooth patter of "Inside Arch." It was a night few who attended will ever forget, and Bruce, who at that time was one of the young leaders in Southern California square dancing added one more notch of success in his climb towards square dance stardom.

The first that many dancers had heard of Bruce was through his recordings on the Windsor label — first as a recording artist, later it's production manager. Bruce became one of this country's first traveling callers hitting many of the states and provinces and traveling to Europe and Japan on square dance pilgrimages for the Air Force.

While one might have thought that traveling would soon get top priority, it turned out that Johnson's home club responsibilities became his key interest and pleasure. Fairs and Squares, which he formed more than 30 years ago, still meets at the Peabody School in Santa Barbara every Saturday night with Bruce at the microphone. The same school is the site of his Thursday night dances with his Left-Footer's club, that group which he formed many years ago as a step between class and club, a program, incidentally, that has worked successfully for Bruce and the Santa Barbara dancers over the years.

An involved gentleman, whose college degree in music led him into a short-lived career as a school teacher, Bruce has conducted callers' schools, served on innumerable vacation institute staffs, headed his own record company and become involved in almost every phase of square dancing. He is a triple threat man who handles the rounds in his programs with equal alacrity as he does his squares and also an occasional contra or two. This caller is a rare bird in that his ideals regarding the activity and the way he treats it have not changed over the almost four decades since he first started out.

Bruce was one of the founding members of Callerlab when it organized in February, 1971. His portrait hangs among others of square dancing greats in the Hall of Fame, and yet, with all of this, Bruce will tell you he is essentially and above all a club caller.

So, if you're wondering what has happened to Bruce Johnson, he's alive and well living with his wife, Mary, at their home in Santa Barbara, California. Teaching and cueing rounds, calling for his clubs, and handling a few guests spots now and then, he is still very much in the picture, and those over the years who have enjoyed Bruce's calling and his special brand of enthusiasm would find it hasn't changed — if anything, it has improved.

Just in case you may wish to say "hello":

Bruce Johnson
4025 State St. #14
Santa Barbara, CA 93110
(805) 967-8375

Two slick magazines featured square dancing in recent months. *Rural Georgia* (left) and the cover of the *Farm Journal* (below)

As the Press Sees Square Dancing

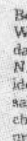


RECOGNITION OF THE VALUE of square dancing by the press seems to continue on the upswing. Newspapers and magazines are in business and they must find square dancing attracts readers and sells their product. Obviously their coverage also helps sell our product.

The recent spreads shown here are only a portion of those received over the past few months, but they cover a wide geographical area as well as a wide variety of releases. Gone are the days of simply listing "where and when" to dance; welcome in the era of full-page articles, lots of photos, good quotes about the activity and stories written with an appeal to the general public.

Look at the various leads given to some of these releases: Friendship set to music; Square dancing for fun and fitness; Square dancers do si do for exercise and relaxation. Two themes which seem to be perennial favorites with writers are: Not for squares and Swing your partner. But then why complain? After all, it is true. Many, unfamiliar with our dance, continue to employ the term do si do which while still danced traditionally is seldom called at club level. But again, we won't argue. If the balance of the story is correct and if we continue to get lineage in today's press — that's what counts!

The Sioux City Journal, Sioux City, Iowa, (below right) interviewed caller, Chuck Veldhuizen who likened calling to doing a Rubik's Cube, i.e., getting all the dancers back where they started.



modern living

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The News-Times
Section



Coach Hines: fancy footwork

By Nancy Rogers
Modern Living feature writer

Even if Ted Hines weren't wearing a wrinkled jogging suit and threadbare leather officiating shoes, practically anyone, even upon first glance, would recognize him as a physical education teacher.

There is just something about Coach Hines that identifies him as a jock. Perhaps it's his casual manner, perhaps his booming voice, or maybe it's just the coordination he demonstrates as he greets a visitor with a hearty handshake without having to unprop his feet from the top of his desk.

His office, a small, cluttered cubicle across the hall from the B.D. William Memorial gymnasium at Western Connecticut State University in Danbury, is another dead giveaway.

Dozens of sports photographs — wrestling, football, soccer and tennis shots — are affixed to the walls in better-shelter fashion, a half dozen metal tennis racquets rest on the right half of his desk and the air is redolent of sweaty sneakers.

It could be a stage set for a locker-room play, with one curious exception, a metal stand supporting a battered record player, a long cord leading to a hand-held microphone and several stacks of 45-speed records.

What do records with titles like "Duck for the Oyster" and "Birdy in the Center" have to do with teaching athletics?

The answer is simple if you are Ted Hines. For the past 30 years, 19 of which have been spent at WestConn, Hines has taught everything from tennis to yoga and from weight-lifting to swimming, but his favorite subject, his passion, is square dancing.

"Square dancing is wonderful," he says enthusiastically. "It teaches social intercourse and it helps one develop social amenities. You know, for a young boy, one of the toughest things in the world to do is to ask a girl to dance." He adds as if he were recalling the feeling firsthand.

"It also teaches one to be comfortable with touching," he continues. "That might not sound very important, but for someone, especially someone with some kind of physical handicap — even a slight one — allowing someone to touch you and to touch back, can be very difficult."

Hines, who lives in Brookfield, is married and the father of three. In addition to his full-time teaching schedule, he also is the president of Brookfield Pop Warner, an intercollegiate lacrosse and wrestling official, a member of the board of directors of the Danbury Boxing Association, a fight announcer and, for the past eight years, has been in charge of the swimming and summer athletics programs at Danbury Town Park.

Hines, 54, says his first exposure to square dancing was as an undergraduate student at Springfield College in Springfield, Mass.

"Taking some form of dance was required," he explains. "So I just sort of haphazardly chose square dancing." He enjoyed the class, and especially liked learning to call his own songs, but never really thought about incorporating square dancing into his own curriculum until he began to teach fifth and sixth grades in New Britain.

"Within the school district, there was a lot of interest," he says. "I started teaching square dancing at the university for the past 19 years."



With microphone in hand, Ted "Coach" Hines, calls a square dancing tune for fifth- and sixth-graders from Danbury's Roberts Avenue School at Western Connecticut State University in Danbury. Hines, an associate professor of physical education at WestConn, has been teaching square dancing at the university for the past 19 years.

Hines

Continued from Page E-7

A large dancing project with a lot of black kids as well as children from a variety of other ethnic backgrounds," Hines explains. They were amiable and sociable children who did not share a common language, but they all shared a common experience. They seldom spoke to each other, they seldom touched. But that all changed when Hines introduced them to square dancing.

"Before they realized it, they had not only learned to talk to each other, they had even begun to identify themselves as part of the same group."

Later, at Greenwich High School, where Hines as assistant coach led the Cardinals in four state championships, came to know, once in a while, and twice in a while, Hines introduced square dancing for an entirely different reason.

"There were a lot of musically talented young kids at Greenwich," he recalls. "Square dancing proved a natural outlet for all of that talent and enthusiasm."

After coming to WestConn in 1965, Hines was assigned to teach physical education in the Danbury area. He found so many students in the area who were interested in square dancing that he decided to teach it himself. An elevator, the class, which meets twice a week, carries a credit of one semester hour.

Tymothy Kilgus, a junior marketing major who says he thoroughly enjoys the course, recalls one of the major reasons he signed up was because he needed one more credit to round out his schedule. "I also liked it because I figured I wouldn't get too sweaty," he laughs gleefully.

Theresa Gossard, a native of Iowa and a major in elementary major, had danced on an extremely different type. "I am an Italian classical dancer," she says. "I joined the class because I was curious to learn what I could about American folk dancing."

"But I learned more than just dancing in Coach Hines' class," she adds. "I realize students are always on the defense, if you know what I mean, we're afraid of being singled out because we are different. But that didn't happen in Coach Hines' class, he accepted me just as I am. I am very grateful to him."

Someday, when she returns to Iowa, Miss Gossard says she would enjoy teaching American square dancing to her own countrymen.

After he teaches his students how they get from their right, Hines introduces them to "Barnyard" square dancing, which he describes as "the fun, easy kind where it doesn't matter much if you get mixed up."

"Then comes Western square dancing, made up of far more intricate movements," he says. "In all, he estimates there are at least 60 possible dance movements."

Unlike some, who teach square dancing from pre-recorded cassettes, Hines calls all of his own dances from a list of more than 500 songs he personally has choreographed.

To demonstrate his own particular style, he turns up the record player, puts on a low-keying tune and in a surprisingly quiet voice, turns his cramped office into a one-man band stage.

One song quickly leads into another and then another. "The Water Gypsy Ball," "The Water Gypsy," "The Gambler,"



Left: "Swing you partner, do-si-do," show the children what square dancing looks like once you're past the basics. Hines' class is difficult to get into because it's so popular.

Below: Ruth Vidlova enthusiastically learns the hokey-pokey.

Photography by T. Dean Caple



The Fresno Bee, Fresno, California, took a cartoon approach to its coverage, and did an outstanding job of interviewing members of Dick Waibel's Steppers & Stompers.



The News-Times of Danbury, Connecticut, interviewed Ted Hines, physical education teacher at Western Connecticut State University. (Three photos above) Coach Hines has taught everything from tennis to yoga, weight-lifting to swimming but his favorite subject is square dancing. "Square dancing teaches social intercourse and helps one develop social amenities . . . It also teaches one to be comfortable with touching."



The Spinning Wheels of Fargo, North Dakota, with their attractive club banner.

Working With the Handicapable Dancer

IN SEPTEMBER, 1984, SQUARE DANCING Magazine presented a list of caller/leaders who work with exceptional dancers. It was noted that the list would be updated in 1985 and you will find the compilation at the end of this article.

It is heartwarming to receive letters from callers and dancers who give of their time to offer this activity to those who are limited in the type of recreation in which they can participate. Here is a quote from Gary Stewart which gets right to the heart of the subject: "It may not be important to a lot of square dancers but to square dancing it is very important (i.e., offering dancing to those in wheelchairs). It shows that square dancing is a hobby for everyone and anyone can learn to square

dance. All you need is a smile, a tune, a caller willing to teach and a partner willing to laugh with you." Indeed, square dancing is for *everyone!*

A Central Contact

This past year, the United Square Dancers of America established a committee to coordinate information about individuals and groups working with the disabled. This committee will also serve as a forum for identifying such groups and exchanging ideas beneficial to their growth. The co-chairmen of the committee are Mac and Chieko MacKenzie and Frank and Nancy Cherry. They can be reached at P.O. Box 280, Gulf Breeze, Florida 32561 (telephone 904-932-6367). SQUARE DANCING Magazine intends to direct all future in-

formation as well as questions relating to handicapped dancers to their attention and suggests that all others working in this special field contact them.

The Spinning Wheels

As a salute to all handicapped dancers, we take a look at the Spinning Wheels of Fargo, North Dakota. In April, 1981, the Fargo Park Board asked Howard and Evelyn Clemens if they would be interested in trying to establish square dancing under their program. (You may recall this was the International Year of Disabled Persons.) The Clemenses were interested, having worked for many years with such groups in Jamestown, and the Spinning Wheels were formed. The club meets every Wednesday evening from 7:00 to 9:00 PM, all year 'round. Presently there are 15 members, ages 18 to 66. The dancers propel themselves in either manual or electric chairs. The club dances all Mainstream basics and some Plus movements which flow easily. In addition to their own enjoyment, the Spinning Wheels demonstrate and entertain at nursing homes, senior citizen parties, basketball games, shopping centers, schools, etc. Transportation is provided by the Fargo Park District bus. The Clemenses are assisted by Bill and Laurie Ness who take over when Howard and Evelyn are out of town.



Evelyn
and
Howard
Clemens

Badge of Honor

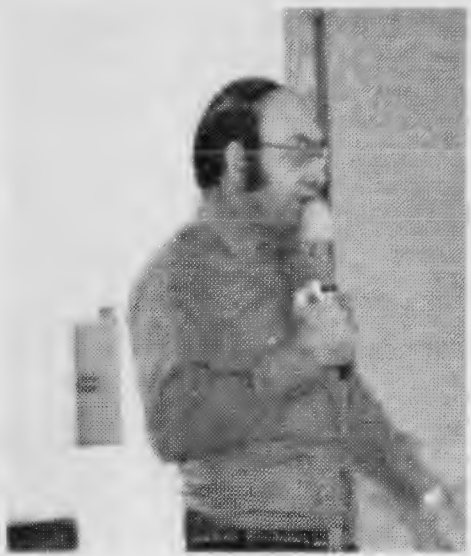
Handicapable dancers, like square dancers everywhere, are proud of their club badge. The Anns & Andys, a mentally handicapped group of El Cajon and San Diego, California, is such a group. Dancing since 1973, the group is currently led by Lola Kendrick and called for by Mike Woods. The Anns & Andys have participated in several local events and demonstrated at the 1976 National Square Dance Convention in Anaheim.



Directory of Leaders of Exceptional Dancers

- | | |
|--|---|
| Bill Anderson, 215 Potter Ave., Staten Island, NY 10314 | Edna Gillespie, telephone (213) 280-5509, Alhambra, CA (blind) |
| Warren Berquam, 3775 County Rd. 92 No., Maple Plain, MN 55359 | Edward Graff, 3261 Pasternack Pl., San Diego, CA 92123 (deaf) |
| Horst Buresch, 3000 91 Hanover, West Germany | Judy Hogan, 3536 No. Rifle Rd., Rhinelander, WI 54501 (mentally retarded) |
| Jack & Lois Carroll, P.O. Box 142, Federalburg, MO 21632 (wheelchair) | Mary Jenkins, Mockingbird Hill-in-Minerva, Olmsteadville, NY 12857 |
| Frank & Nancy Cherry, 257 Man-O-War Circle, Cantonment, FL 32533 (mentally retarded) | Gil Josephson, 719 So. Belgrade Rd., Silver Springs, MD 20902 (wheelchair; psychiatric) |
| Howard & Evelyn Clemens, 1336 Sandstone Dr., West Fargo, ND 58078 (wheelchair) | Nonie & Bob Joyce, Rt. 5, Box 34, Scottsboro, AL 35768 (mentally retarded) |
| Chuck Collings, 216 So. Collingwood Ave., Syracuse, NY 13206 (wheelchair) | Mac & Chieko McKenzie (Committee for Handicapable Dancers), P.O. Box 280, Gulf Breeze, FL 32561 |
| Jim & Pam Cooper, 4956 Brewster Drive, Columbus, OH 43232 (wheelchair) | Peter V. Mazik, 435 Malboro Rd., Memphis, TN 38119 |
| Richard & Jan Fehrmann, 2565 Telegraph, St. Louis, MO 63125 (wheelchair) | Bea & Ed Murray, 9528 146th St., Edmonton, Alberta T5N 2Z1 (wheelchair) |
| Harold Fergus, 4429 Broadhurst, Columbus, OH 43213 (mentally retarded) | |
| Colin Fox, 9 Campbell St., Glen Waverly, Victoria, Australia 3150 (blind) | |

Please see **DIRECTORY**, page 116



Don Main, Bearcat Promenaders' caller/teacher

Teen Dancers

by Barbara Bockelman, Laverne, Oklahoma

WOULD YOU BELIEVE an old grandma going to a teen dance and having a wonderful time? That's what happened to this grandma recently! Every tip was fun at the graduation dance for a group of 30 teenage square dancers calling themselves the Bearcat Promenaders from Fargo, Oklahoma.

Ranging from seventh to twelfth graders, the Bearcats took 14 weeks of lessons in the local community center from Don Main, Vici, Oklahoma. The young dancers, representing almost half of their local school enrollment in their grades, graduated with a flourish of left allemandes, right and left grands and a variety of other Basic and Mainstream calls.

These teenagers have been appearing first as observers and then as participants with older, more experienced dancers at the area square dances. As one seasoned dancer stated, "These youngsters amaze and almost embarrass me. Anything new the caller walks us thru, they know after one time. It may take

me several tries before I catch on."

The teenage club is the idea of John and Georgia Gilchrist, whose daughter is one of the Bearcats. The Gilchrists said, "We live in a community of about 300 people. There's little for youngsters to do and people wanted something that is good, clean fun. Since we enjoy square dancing so much, we thought we'd try to interest the teens in our activity."

Response was enthusiastic with 40 young people arriving for the first lesson; 30 of these graduated. Other community members gave wholehearted support with time, money and encouragement.

The Caller's Reaction

Enthusiasm for the youth project showed in Don Main's voice when asked why he was interested in the teen group. "For one thing, we have young square dancers in our family and we enjoy the activity together. This is a family activity." And as he talked, he looked at the group gathered on the dance floor enjoy-

The kids dancing with adults at an area dance.

All photos by Barbara Bockelman





Some of the Bearcats gather for a group photo during a dance.

ing refreshments. "Just look at the mixture of ages out there — teens, their parents, their grandparents and their guests. There's no generation gap here. You know, a basic rule of square dancing is that you don't pass up a square to dance with someone more to your liking. Everyone mixes and has a good time."

Main continued, "And another thing — because square dancing is a basic American dance, it gives them a sense of heritage. Also since no drinking, profanity or rough movements are allowed, it's a mighty good place for teenagers to be. Anytime a community can get kids involved in square dancing, it will help keep them off the streets and busy doing something constructive."

View from the Teens

One of the young dancers, Eric Pittman, grinned as he explained why he became interested in square dancing. "I wanted to square dance because I watched Grandpa and

Grandma dance and thought it would be fun. Now Grandpa says he's afraid I may get to be a better dancer than he is."

Another dancer, Sally Ann Wade, pointed out that she was first introduced to square dancing in elementary physical education at Arlington, Virginia. "I really enjoyed it then, so when I heard that square dance lessons were beginning, I decided to join."

The Elk City Cloggers, a youth group aged 7-13, along with an adult clogging group, provided intermission entertainment. The cloggers, taught by John James of Leedey, Oklahoma, have performed at the recent New Orleans World's Fair, at the Oklahoma State Square Dance Festival and at the Red River Community House in New Mexico.

Several members of area square dance clubs joined the Bearcat Promenaders at their graduation making it a mixture of ages having a good time dancing together.

YOUR 1985 PREMIUM RECORDS — THEY'RE A HIT!

If, by any chance you haven't ordered your four LPs this year, you're missing something *really* great! For the first time, one record label, Chaparral, took on the project and four of its callers, Ken Bower, Jerry Haag, Beryl Main and Gary Shoemake have turned out a fabulous series with one record each in the Basic, Mainstream, Plus and A-1 programs. As a subscriber you're entitled to purchase any or all. They're only \$2.25 each or \$2 when you order two or more. Interested? Send for a flyer.

The High Road the Low Road the Long Road To Scotland

Patty and Gary Ping



IN 1973 GARY AND PATTY PING were introduced to square dancing at the Naval Base in Rota, Spain. (*You may recognize that's quite a bit south of Scotland.*) Upon completing their lessons, they joined the Rota Whirlaways. Several months later, a callers class was instigated and both Gary and Patty joined it. Unfortunately the teacher was transferred back to the States a short time later and that ended the Pings' calling lessons.

When they were transferred to Pensacola, Florida, they continued their dancing and also had their first baby. (*Florida, too, is not in a direct line with Scotland.*) When Stacey was a year old, Patty wrote Dick Armstrong, who had introduced them to calling, asking how to continue her instruction. Dick replied by phone and sent his extra turntable until she could buy one of her own. With this encouragement Patti began practicing at home and

soon was presenting one singing call each week at their club dance.

Three-and-a-half years later the Pings moved further south in Florida to Homestead AFB. (*This is really taking the long road to Scotland!*) Here, Patty became serious about her calling and taught her first beginner square dance class . . . and her second . . . and her third, which had 10 squares. She also attended a callers school run by Jack Lasry and Al Brundage. During this time the Pings were introduced to Vi and Stan Nye from Great Britain, who, when they returned home, sent Patty a copy of *Let's Dance*, the British square dance publication.

The Road Ends

The Pings' next move was to (*yes, they finally made it*) Scotland. Upon arrival Patty joined the British Callers Association and immediately started teaching a clogging class

The Tartan Twirlers include a wide age span, if the little one on mama's lap may be considered a member.





Members of the first graduating class ready to receive their diplomas.

(which is one of her fortés). The graduates from this class helped form her first Scottish beginner square dance class which graduated in September, 1984. These new dancers became a club, calling themselves the Tartan Twirlers. (Tartan, of course, is the word used for the different plaid materials signifying various Scottish clans.)

In the ensuing months, the Tartan Twirlers have danced at several Scottish galas, which are fund-raising events, at local hospitals and at the RAF Edzell Base activities, where they

are stationed. This past January, the Pings were given a letter of appreciation by the Commanding Officer of the Base commending them for their square dance activities.

Anyone traveling to Scotland (*by a more direct route, we hope*) is invited to dance with the Tartan Twirlers. RAF Edzell Base is located halfway between Aberdeen and Dundee. The Pings can be reached by phone at 03564-569, and, Patty says, "We love to have visitors."

Mops make up the fourth couple during a stunt.



Motion at the Flip of the Hand

A GREAT IDEA, a reader wrote us recently "...why not put out one of those *flip-books* on square dancing? You know, the kind that has a picture on each page and you simply flip the pictures in order to get the motion of a square dance basic, *in action*." Most of us have seen the type of book the writer was referring to, one where perhaps a high-jumper is captured on film in a series of sequences which shows the procedure to the cross-bars, the take-off and each successive instance in the jump. The individual can either flip through the several dozen photos which are mounted on successive pages in order to get the flow of the action or he can stop at any point and study exactly where a hand or foot should be placed for the best results.

In coming up with what he thought was a new idea, our correspondent brought to memory at least two books that have appeared in the past.

HONOR YOUR PARTNER — by Derlacher, 1949, published by the Devin-Adair Company, New York

PEEKING INTO A BOOK on square dancing written 35 years before is rather like opening up a trunk that has been stored in the attic for years. Out of the pages roll glimpses of square dance history covering many years. *Honor Your Partner* is one of those rare collections that chronicles the past at just that point when the gates of contemporary square dancing were beginning to swing open. Like many of its predecessors, this volume contains not only background information on square dancing as it was during the period immediately following World War II, but also the written descriptions and calls of many dances with accompanying musical arrangements. Although at this time, some of the major recording labels had started to produce records for



Flip pages capture the action
photo by Dave Draper

square dancing, most of these included the calls and the individual just setting out to call and teach others had to surround himself with a band — a group of "live" musicians.

Although the volume has been out of print for many years, you may still find a copy in your local library or you might just check some of the square dance record and book dealers that advertise in this publication. It truly is a collectors' item and one that is fun to read in view of the changes that have been made in the activity over the years.

It's also great fun to flip the pages of **THE SQUARE DANCE** — published by Manning Hall and Merton Bindery, Los Angeles, 1951

THIS "HOW TO" BOOK stresses the ease of learning to square dance through *Flip O Vision* — simply read the basic and watch the action. And the action of the Sage Brush Swingsters is delightfully smooth as they whirl thru the allemande left, right and left grand, swing, etc., in the style of the 50's. This may not be the greatest teaching method ever devised but some things never change. Listed among the helpful hints is "Listen to your caller, as he is the one who tells you what to do."

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

Callerlab Convention Report

THE APRIL CALLERLAB CONVENTION in Phoenix addressed several topics of interest to Advanced and Challenge dancers (and callers). They included the question of who are partners in a wave; the specifics of the crossing rule for Advanced and Challenge calls; rule changes on definition of chain reaction and the Plus call . . . and roll. We shall discuss each one.

Who is Your Partner in a Wave?

This question was raised at the Chicago convention in 1984 because of the vote to delete from the preamble to the Advanced definitions the statement ". . . For the purposes of these definitions ends and adjacent centers in a wave shall be identified as partners." The Callerlab Program Coordinating Committee (PCC) was charged with the responsibility of making a recommendation on the answer to the question, "Who is your partner in a wave?" The PCC recommended that the question should be treated as a non-issue since it does not affect choreography in popular use today. I agree that partner in an ocean wave is not referred to in spoken choreography at the Plus level or below and, hence, in that context is a non-issue. I must now conclude, however, that since the intent of the non-issue recommendation relates to "choreography" and not to definitions that it is appropriate for the Advanced definitions committee to reinstate the preamble statement previously used, i.e., for the purposes of the definitions only, ends and adjacent centers in waves are identified as partners.

The Crossing Rule

The PCC suggested that each program review its definitions and state explicitly for each definition what the crossing path should be. The Challenge definitions subcommittee

therefore agreed on the following: Cross cast back and pass the axle would specify a right shoulder pass. (The Challenge definitions have been approved by the definitions subcommittee and, on their recommendation, by the Challenge committee. They are being sent out to all members of the Callerlab Challenge committee for use on a trial basis for one year as a prerequisite to their being adopted on a permanent basis.) Crossing rule specifics were not addressed at the Advanced level because the approved wording of the definitions that might have been affected (e.g., cross cloverleaf) already addressed the sense of the rule by calling for a sashay action, i.e., belle goes first.

Definition Changes

After much debate the definition of chain reaction was modified slightly. The exact wording is to be worked out by the definitions subcommittee to the effect that the very center dancers and the dancer they face are to pass by the shoulder that is opposite to the hand hold of the very centers. Thus, from a left-hand one quarter tag facing dancers pass left shoulders. The definition of and roll at the Plus level was changed (clarified?) by adding to the explanatory note at the end of the definition the statement that those standing still at the end of the call preceding and roll will do nothing for the and roll. Thus, for swing thru and roll from a right-hand wave or facing couples the new ends would not roll. That is, they must determine that when they complete their part of the call others are still moving, hence, they must be standing still and cannot roll. For the first time we now have a definition in which a dancer must know what another dancer is doing in order to execute his part correctly. Specific calls other than swing thru were not discussed so that the intent on many calls is not known (e.g., curlique and roll, spin the top and roll, mix and roll, to name a few). These results, even though they

may be unpopular with some at the moment, could have the effect of settling some points that have been controversial in the past.

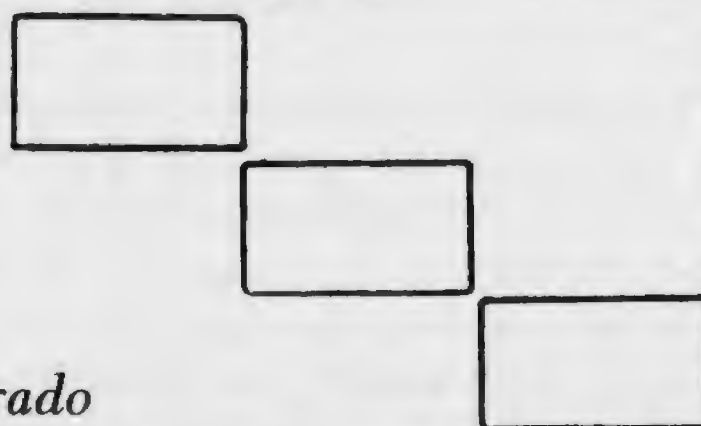
After Thought

The age-old question of hands came up via the styling committee's recommendation. Hands up was reaffirmed. An additional admonition was included to apply to all standards established by the styling committee, to wit, "... it is the obligation of all members

... to wholeheartedly subscribe to the established standards of ... styling ...". Previously, all Callerlab program determinations, including the content (calls) on the lists themselves, were offered as suggestions for those who felt the need. Most took the suggestions as direction; but there was no obligation. The question now arises, "What is the definition/intent of the idea of obligation?" Sanctions were not discussed. Time marches on!

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



MANY YEARS AGO, most of the square dance figures were built around geometric patterns. Dorothy Shaw always told us that any good square could be drawn as a large symmetric doodle and she used to illustrate the point with examples on the fellowship notes. It seems like we have lost this feeling in much of the modern choreography we dance today. It is a real pleasure to find the occasional caller who obviously pays attention to the overall choreography of the dance and doesn't just call whatever comes to mind in the heat of the moment. Several of the Mainstream basics lend themselves to geometric patterns and can easily be fitted into modular choreography. Cloverleaf is a good example. Try drawing out a doodle of the following two setups and I think you will see what I mean.

ZS-ZB Four ladies chain Heads pass thru Cloverleaf New centers pass thru	ZS-ZL Four ladies chain three quarters Sides pass thru Cloverleaf New centers pass thru Star thru
---	--

In the following zeros, two types of patterns are formed. In the first two, the cloverleaves are done by two couples. In the last two, a double pass thru is used to set up an even larger geometric pattern. Be careful to assure that your timing allows the dancers to dance large comfortable cloverleaves.

ZB-ZB Pass to the center Centers half square thru Cloverleaf New centers pass thru	ZL-ZL Centers turn thru Cloverleaf Ends start thru Square thru three quarters Slide thru
---	---

ZB-ZB (tz) Pass to the center Double pass thru Cloverleaf Centers pass thru	ZL-ZL (tz) Ladies chain Pass thru Wheel and deal Double pass thru Cloverleaf Centers right and left thru Pass thru Star thru
--	---

Two conversion modules round out the set. Please notice that the conversion from a zero box to a zero line is a technical conversion.

ZB-ZL (tz) Star thru Pass thru Double pass thru Cloverleaf Centers flutterwheel Pass thru Star thru	ZL-ZB Diagonal end ladies chain Pass thru Wheel and deal Double pass thru Cloverleaf Centers pass thru Right and left thru
---	---

CONTRA CORNER



WE ARE CONTINUALLY REMINDED that there are many of you who have an interest in contra dancing that goes beyond the stage of curiosity. Perhaps you've danced one of the long line dances and would like to learn more. Or maybe you've read about them in this column but have never seen them danced let alone had the opportunity to participate in even one of the hundreds that are available today.

It might be that as a contemporary caller, you would like to add a dash of the variety to your program that this traditional form has to offer. You may realize that for a large part, contras can be done with the simplest of square dance basics. This means they can be introduced to your new dancers along with the squares with the result that your dancers will get a stimulating taste of dancing to the musical phrase. You might like to try them out on your more experienced dancers who have a natural desire to learn all they can about the many facets of the activity.

Perhaps you're a teacher and cuer of round dances and, realizing that contras are also prompted or cued in a similar fashion to the rounds, might like to try your hand at introducing them to your dancers as a means of adding a new dimension to your program.

Or, as a dancer with no grand illusions or

desires of ever becoming a caller, you might like to try moving some of your square dance friends through an evening of contras in your home, using a selection of the fine, with-calls records that are available.

Why not spend a little time this summer in learning more about the contras? There might be someone in your area who calls them and you might be able to actually get in there and give them a try. Or, if you're heading to one of the many summer vacation institutes, you might aim for one that includes contra dancing on the program — a number of them do.

If this interests you, why not plan now to include contras in your fall classes and club dances and use the balance of the summer months to get ready. Incidentally, the Contra Manual can be ordered from the American Square Dance Society, using the special order form on page 122.

CONTRA LEADER PASSES

Art Seele, long-time square dance caller and strong supporter of contras as a vital part of the square dance scene, succumbed to a heart attack on June 5th. Art, who up to last April was Chairman of the Callerlab Contra Committee, was author of a number of popular contras, including Rutgers Promenade. Our sympathies to his wife Anida, his daughter Betsy Gotta, and other members of the family.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

R & R: From waves, lines and some T-bones: Centers run & roll; new centers trade and roll.

From a static square:

Heads lead right . . . circle to a line

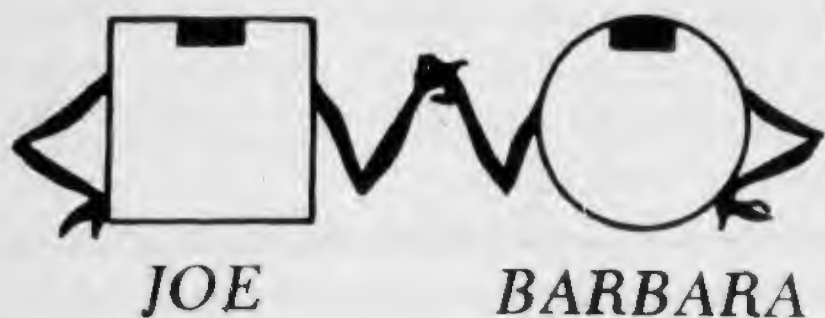
Right and left thru . . . pass thru

R & R

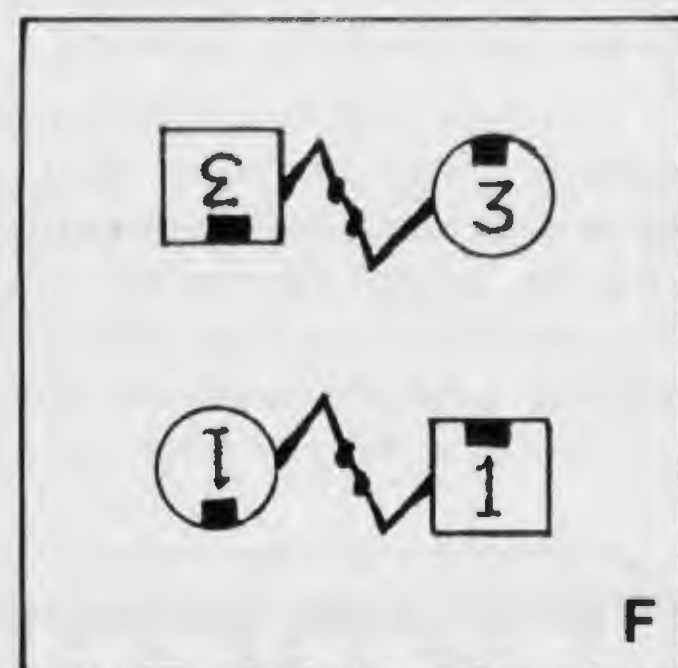
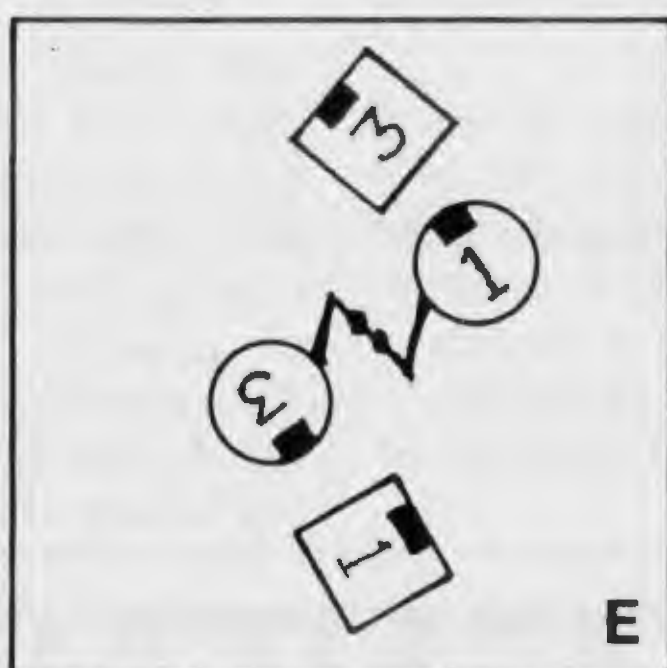
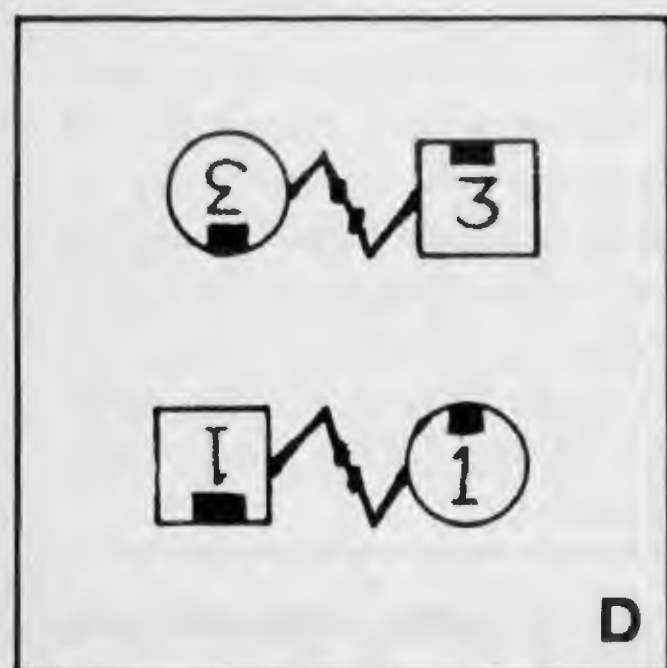
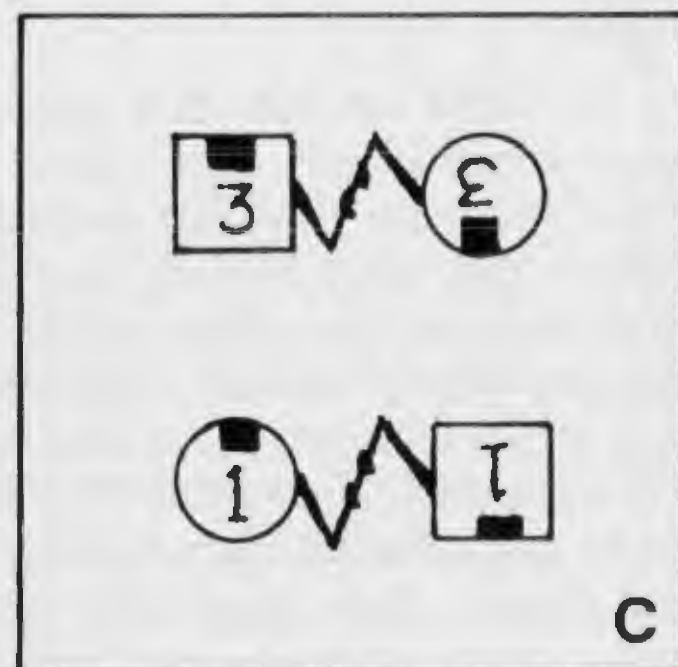
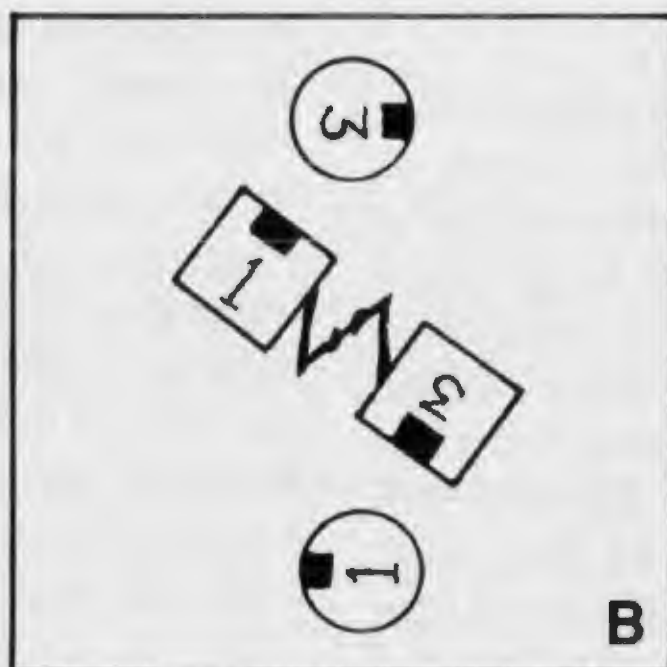
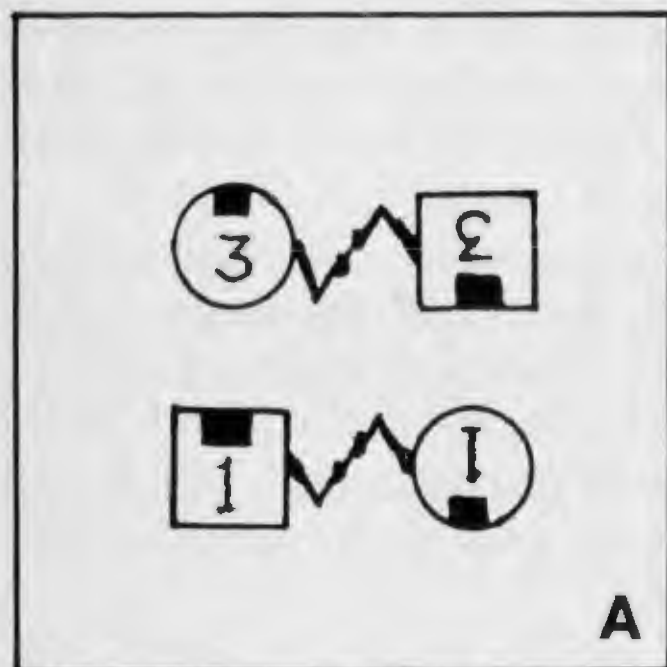
Centers pass thru . . . right and left grand

TAKE A GOOD LOOK

a feature for dancers



LET'S TAKE A LOOK
AT EMPHASIS CALL
SCOOT BACK



BARBARA: Even more important than the quarterly selections in our estimation, are the "Emphasis Calls" that Callerlab issues several times each year. Instead of coming up with something new all of the time, this program sets out to improve current dancing by underscoring movements that tend to provide trouble for the dancers. Last month we talked about the Circulate Family and this month, also a part of the Mainstream, we'll take a look at another MS Emphasis call: Scoot Back.

JOE: Because the definitions tell it all, we like to repeat what Callerlab has said about the

movement: Starting formation — box circulate (A). Dancers facing in step straight forward to join adjacent forearms (B) turn half (180°) and step forward to end in the position vacated by the dancer who was facing out (C). Meanwhile, each dancer facing out runs into the position vacated by the dancer who is doing the forearm turn. When done from right hand boxes (A), the dancers facing in turn by the right (B) and the dancers facing out run right. When done from left hand boxes (D) the dancers facing in turn by the left (E) and the dancers facing out run left.

COMMANDMENTS OF PUBLICITY

LAST MONTH we included 10 Commandments of Advertising. This month we take a look at the following helpful suggestions regarding publicity which come from K. Stanley and are reprinted from the *NSSARDA NEWS*, publication of the North Shore Square and Round Dance Association on the East Coast.

- (1) Thou shalt get the work out, by answering the five W's — who, what, when, where and why.
- (2) Thou shalt not take anyone's name in vain; always check information doubly, or thou might be guilty of libel.
- (3) Thou shalt always meet deadlines or thou shalt find thy communications in the circular file.
- (4) Thou shalt type all releases double-spaced and include thy name and telephone number, for otherwise how shall thy information be verified?
- (5) Thou shalt pass thy files on to the next chairman so the wheels of progress shalt not clog.
- (6) Thou shalt think ahead.
- (7) Thou shouldst have personal contact with other publicity people. "A friend in need is a friend in deed."
- (8) Thou shalt compile a list of newspapers and radio stations in thine area so that thy releases will flow smoothly and take less time to send forth.
- (9) Thou should be sure that thee, and only thee, does thy job. All media information should be cleared with thee first.
- (10) Keep thy image clean so that thy fellowmen will realize that square dancing is a serious and dedicated, yet enjoyable endeavor.

BADGE OF THE MONTH



Question: Take a group of people who work at a General Electric plant that makes outdoor lights, offer them square dance lessons, and upon graduation when they decide to form a club, what will they call it? Before you answer, add one more bit of information: They live in the South.

Answer: Southern Lights.

Obviously the lights have shone brightly for these fine folk for they started with 26 members in 1982 and today their club has grown to 100.

The Southern Lights dance Mainstream with announced Plus tips and include two rounds between squares. Meeting the first and third Saturday of each month, they welcome all visitors to Hendersonville, North Carolina.

CLUB FUN

SQUARE DANCE BINGO and a COUNTDOWN GAME

PLAY NAME BINGO!!

HAVE PEOPLE SIGN THEIR NAMES - ONE TO
A SQUARE UNTIL SHEET IS FULL -

NAMES WILL BE CALLED BINGO STYLE!

		<u>FREE</u>		

THE LADS AND PLAIDS Square Dance Club in Oregon share the following idea as an excellent way to get-acquainted or to extend fellowship within a club or class.

Based on the well-known game of bingo, this sheet of paper is to be filled with members' names (instead of numbers). As each person arrives, he or she is given a bingo sheet. It is up to them to get other club members to sign, one name per square. While this signing is taking place, it provides a good opportunity for people to visit with each other.

Simultaneously as each person arrives, he should sign a separate sheet of paper or a card which is then put into some kind of container (box, jar, bag, etc.). These identifications will be used later to call out the bingo names.

At some point in the evening, possibly during an intermission or at the refreshment break, the program chairman will draw the names. Be sure each member has either a pencil to cross off the names or something with which to poke a hole through the names. Then in the manner of a regular bingo game, as a name is called, if that name appears on a

card, it is crossed off or punched out. The individual with the first straight line (horizontal, vertical or diagonal) completed — wins.

The prize? That's up to you. It might be a free admission to the next dance or whatever suits your program best.

To play Name Bingo, you need a minimum of three squares present or it will be impossible to complete a bingo cards with names.

To make the games, simply make a master sheet and then duplicate it in whatever quantity you will need.

A simple idea but one which can add a little something extra to an upcoming dance. Keep it fun by playing it just once (an evening).

Countdown Game

The Lads and Plaids also share an idea they used at their Christmas dance last year. They called it "Christmas Countdown," and awarded colorful poinsettia plants as prizes. However the idea could be adapted to any dance, at any time of year. Like Name Bingo, it is quite simple in format but adds something extra to an evening.

The Lads and Plaids used the idea during

their refreshment period, awarding a separate prize to each refreshment table. Thus many individuals won, which made it especially interesting.

Each person was given a sheet of paper and a pencil. They very quickly completed the questions and then, working together at each table, discovered who had the highest point value. These individuals stood, were recognized, and received a gift. The questions asked by this club were as follows. Obviously the questions could be changed to suit any club's personality and point values could be adjusted as desired.

Points for years you have danced
(2 points per year) _____

If you both square and round dance
(10 points) _____

Number of letters in your first name
(2 points for each letter) _____

The WALKTHRU

If you have been president or past president of the club (25 points) _____

If you have held any elected club office (10 points) _____

If you have ever danced in a square with a club caller (1 point) _____

If your birthday occurs in December (10 points) _____

If your birthday is today (50 points) _____

If you finished this list (5 points) _____

Total the points _____

An occasional extra-curricular stunt or theme adds spice to any club dance.

A SQUARE DANCE CUP PLATE

SQUARE DANCERS, in addition to dancing, sometimes have other unique hobbies. Such a couple is Susie and Art Griep of Huntington Beach, California. For many years the Grieps have collected cup plates.

You say you don't know what a cup plate is? Well, we didn't either until Susie and Art presented us with one of their tea rose pink cup plates. Approximatey 3½" in diameter, these were used in early days along with deep saucers and cups without handles. The cup was placed on the cup plate, after pouring the hot drink into the saucer to allow it to cool and then to be drunk.

Cup plate collectors have an annual convention just like square dancers. They buy their cup plates in antique stores, flea markets, auctions, from each other, and, like most hobbyists, are constantly on the lookout for these tiny objects.

There are also contemporary cup plates, such as the one Art Griep has designed. The mold, following his design, was made and cast by hand in Ohio. Each cup plate is made by hand so each will be a tiny bit different.

The Grieps are donating all profits from the

sale of this cup plate to various non-profit square dance organizations. Their limited edition cup plate is entitled "Square Dancing — American Folk Dance." It depicts dancers doing early square dance figures. If you're interested, you can contact Art and Susie at P.O. Box 2162, Huntington Beach, CA 92647.

Square dance figures in various formations dance around the perimeter of the cup plate. The photo does not do justice to the detail of this delicate work.



Traditional Treasury

By Ed Butenhof, Rochester, New York

AL SCHEER, A TRADITIONAL CALLER from Colorado, wrote me to say one of his new traditional dancers who had originally come from Scotland, had asked him to do Strip The Willow, an old favorite there. Al didn't know the dance and asked if I could help, since I also have some folk dance background. As it happens, I did know the dance and when I wrote him, it occurred to me that you might be interested too. It's not a square but it's a four couple dance and would be a nice change of pace for your dancers. I wrote Al as follows:

"We saw Strip The Willow done in Scotland at a party. The phrasing was almost nonexistent though I'm sure it had phrasing once. Any reel will do as long as it's fairly fast. The party crowd liked it wild and exhilarating — rather like western traditional square dancing as opposed to the New England variety."

STRIP THE WILLOW

Formation: Four couples in a line with four men facing four women as in the Virginia Reel.

First couple turn partner twice around then First lady reel the set

Lady goes left to second man, right to partner, etc., but the man simply walks down the center working only with his partner.

First man reel back

When they reach the bottom, the first man reels back in the same manner; this time the woman walks up the center reeling only her partner.

Both reel down

When to the top they both reel down in normal Virginia Reel mode.

Second couple reel

The second couple begins the same pattern as soon as the first goes by, but before they're finished. The first couple stops at the bottom when they finish their reel.

When I saw it, the reels were done as fast as possible and each couple started as quickly as a space opened for them and each went through the pattern several times — until tired. Though normally for four couples, I saw it done with five and six in several cases,

also. Have fun with it.

Some of our squares derive from folk dances (and also the reverse). This one was put together by Ted Sannella, a traditional caller from Massachusetts, and was based on the German folk dance, Der Windmueller.

PIONEER POLKA QUADRILLE

Music: Mount Gabriel Reel is suggested but other reels will work fine, or try a polka.

— — — —, **Head couples polka around**

They polka round each other and end leaving the ladies back to back in the center, men back home.

— — — —, — — — —

— — — —, **Side couples polka around**

The same thing. Ladies are now all in the center looking out and the men are all home.

— — — —, — — — —

— — — —, **Gents right single file**

They promenade all the way around (looking the ladies over), take a wide path, there's plenty of time.

— — — —, **Right to partner left to next**

— — — —, — — **All balance forward and back**

Turn half by the left, — — balance again

Turn full by left and the ladies chain

A fast turn to get full around in four counts, couples should be told to close up the space between them to make it.

— — — —, — — **Chain back**

— — — —, **Take your corner promenade**

— — — —, — — — —

— — — —, **Head couples polka around**

Do twice for head couples, then twice for side couples.

THE HERITAGE OF DANCE

If square dancing is indeed the folk dance of this country then it seems significant that those who take part in it be aware of its many forms and are able, even if only to a small degree, to dance some of the dances of the past. Being aware of the roots and being able to enjoy a heritage square or two is like adding an extra dimension to our joy of dancing.

Especially for Callers



*Here are some helpful tips
to callers in planning for
their fall square dance classes*

IN COOPERATION WITH CALLERS who might like some guidance in using rounds within the square dance program, Roundalab publishes a leaflet that briefly covers some of the more important aspects of teaching the basics of round dancing. Since rounds tend to generate smoothness in dancing as well as an awareness of timing and listening, it is suggested that they be included in a square dance basic class. Rounds can, and do, include simple mixers and line dances.

Here are some excerpts from Roundalab's Callers Manual:

A Lesson Plan

Use your teaching skills for rounds as for squares with this major exception: Round figures must be shown and demonstrated, as well as spoken. Also emphasize that steps must be taken in the correct number and on the beat, as in square dancing. This will also strengthen your emphasis on timing, rhythm and listening.

Begin early in the class progression, even the first night. The new dancers will accept rounds as just another part of the overall program.

Structure your current lesson plan to include an introduction to rounds. One "tip" or module per night is about all that should be programmed.

Explain your purpose, identify terms, directions, positions, poise, balance, unity of partners, and otherwise create a solid and proper foundation for teamwork.

Develop basics through slight variations of the rhythmic walk. Pyramid this development by further varying one step of each basic to create a new basic. Example: Change the third step of a *side two-step* from *side* to *forward* and we create the box. Change the sec-

ond step from *close* to *behind* and we have a *vine*, etc.

Drill dance basics thoroughly.

After graduation, encourage your dancers to join an easy round dance club or class and you continue using mixers and easy rounds.

Successful Teaching Techniques

(1) Use extra amount of time for demonstrating a movement along with oral instructions. (2) Do not rush the individuals or class through a particular movement. (3) As you teach, put movements together that flow together. (4) Keep dancers at ease and with a smile on their faces. (5) Do not pick on individuals by name when they have a problem following instruction, but rather have the class go through the difficulty together, providing further demonstration and instruction. (6) Do not let the leader of a square dance club push you to get your class out of basics so they will have more dancers at their dance. (7) Do not try to teach too many basics in a lesson just because you think a few are becoming bored practicing a certain figure that is difficult for others. (8) Do not use the same piece of music in a lesson for the whole lesson; use a variety of music that is good. (9) Do a lot of hash cueing as the class progresses, but be sure that your cues flow well and most certainly should work out with the phrasing of the music. (10) Keep enthusiasm in the dancers. (11) Build their confidence. (12) Use standard Roundalab terminology.

This introductory manual for callers also includes a suggested sequence in teaching the basic round dance steps. There is information with regard to the definitions of positions, figures, and the all-important understanding of a cue sheet. There is a recommended sequence for teaching mixers and easy rounds so

that every dance taught builds on the knowledge gained from learning the previous one.

Suggested Dances

The following dances will provide material which can be successfully included in the square dance beginner program:

Flip Flop Mixer (Grenn 15006) Introduces line of dance, facing position, banjo position.

Everywhere Mixer (Grenn 15005) Center of hall, reverse line of dance, side-close-side-close, do sa do. Be sure dancers take eight steps on the do sa do.

Winter Mixer (Grenn 15013) Varsouvienne position, adjust, one step balance, star and twirl. The one step balance is the square dance Alamo style balance.

Summer Comfort Mixer (Grenn 15012) Introduces butterfly position and grapevine. Also reverse line of direction.

Manning's Mixer (Grenn 15011) Vine, right and left grand, square dance swing. An Alamo

balance uses a close instead of a touch used in previous mixers. The right and left grand is a wrong way grand.

I Miss My Swiss (Belco 290) Kick and a solo roll.

White Silver Sands (Grenn 14028 Cue sheet is written in 2/4 time. The first option on the balance is recommended.

Jessie Polka (Blue Star 1588) Forward two-step, second and third steps done on second beat of measure. No hold. Additionally:

Left Footers One Step and **Sleepy Time Gal** make up the basics. If you wish to take your class further, the booklet contains 10 more recommendations for dances to be used progressively. Other teaching manuals are also available to guide you through the more intricate levels of round dance instruction, if you desire. For your complete copy of the Roundalab Callers Manual, write to 3 Churchill Rd., Cresskill, NJ 07626.



Marie and Harold Loess, N. Riverside, Illinois

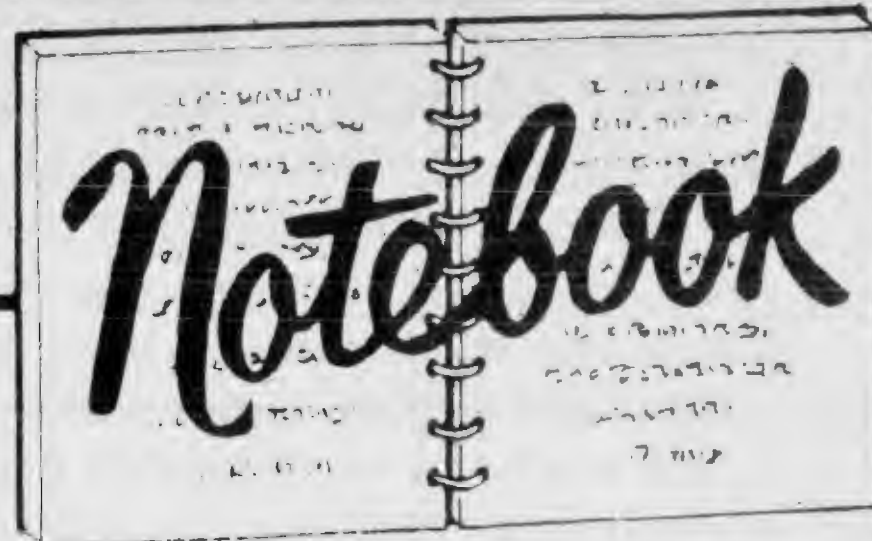
IN MANY WAYS, Harold and Marie are symbolic of a good number of square and round dance leaders throughout the country who, for many years, have quietly gone their way bringing happiness and fun through dancing to countless people and now, in semi-retirement, can reminisce with joyful satisfaction.

Harold and Marie were most active for close to 35 years and reluctantly set aside round dance teaching responsibilities when Marie developed a knee problem. They have, however, maintained the associations and friendships made throughout the busy, tightly scheduled years. "We like to stay in touch with our people," said Marie, "so we continue

to attend festivals and occasional meetings." Charter members of the Chicagoland Round Dance Leaders Society, they have served as President, Secretary and Treasurer of the organization. Up until the eighties, they taught three classes a week — basic, easy and intermediate/advanced. Rounds for three square dance clubs were on the agenda as well as the Round Dance Whirl and Hoedown Club, which met regularly for over 20 years. Marie explains, "The group no longer exists because arrival of the golden years gradually took half the members to Florida and the remainder to Mesa, Arizona, where many continue to dance."

In addition to teaching rounds, Harold called and taught square dancing for 8 years. As choreographers, they introduced a number of well-accepted rounds. Among them was *Dreams of Happiness*, a top selling record in the 60's. When asked for an opinion on the current state of rounds, Harold and Marie agreed, "We're probably old-fashioned but if dances were written to music instead of the music picked to fit the choreography, the result would provide routines far easier to remember and smoother to dance. If the melody repeats itself, then why not also repeat the pattern? We believe music talks, and if you listen it will tell you what to do."

The CALLERS



Nine Month Classes

by Jack Murtha, Yuba City, California

A GOOD SQUARE DANCE PROGRAM should be like a fine meal. There should be time to enjoy each course and each one should be of uniformly high quality leaving the diner eagerly waiting for the next course to be served. At present, many square dance classes for the neophyte are horribly unbalanced, rushed and of poor quality. Instead of newcomers eager to go on, there are too many who are only eager to get out. We are serving many rich desserts, but no salads or fruits and the newcomer can justly ask, "Where's the Basics?" Those who sponsor nine month dancing programs have the opportunity to serve a gourmet meal to their new dancers.

The Basic Program is the salad, soup and hors d'oeuvres. It is ideal for a 36 week school year taking 29 sessions for lessons and presenting 49 of the most important basics in square dancing. The new learner can learn these calls well in the time given and can feel very competent dancing them. Better yet, even an inexperienced teacher has time to present some of the half sashayed and left handed versions so important for skilled dancers today. There are two extra bonuses: (1) When the class stops for the summer, the new dancers will feel a great sense of accomplishment having learned well the Basic Program calls. If an opportunity presents itself during the summer, they will go dancing and feel very competent dancing with strangers and friends alike. (2) Also, because of the pleasant and successful first course, they will look forward to the next course starting in September.

The Mainstream Program is the main course. Between September and December new dancers complete the main course and graduate *at the height of the square dance season!* The club has from January through May to get them involved in club activities, to take them on visitations and to festivals and to convince them that they, the new dancers, can have a great time in this new recreation.

Other Wonderful Programs now available are the desserts. These programs add greatly to the richness of the square dance activity. The skilled Mainstream dancer can choose to participate in contra, clogging, round dancing, traditional and Plus programs, or even better, become a caller!

Contrast this with present practices in which nine month classes try to teach all the Mainstream (or worse, the Plus) calls between September and May. The class has felt rushed, had too limited practice with many basics and has had very few variations of the calls which are most flexible and interesting. They graduate and end their lessons at the *lowest point in the square dance year!* Looking forward to several more months of confusion, broken squares and

patronizing dancers dampen the new dancers' eagerness for the next course. As one dancer told me, "I don't need another job, I already have one!"

Why don't all of us follow such a course schedule? Because in our rush to get to the dessert we have cut out the salads and main dishes. There are few places for Basic Program dancers to dance and Mainstream Programs are geographically spotty. There are marvelous Mainstream Programs in many areas, but there are some areas which have eliminated them almost completely.

Rushed square dance classes remind me of the university athletic dilemma. I just read of a well-known California State University which finds most of its outstanding athletes are not earning an academic degree in the expected four years. To get a degree, the athlete must come back after his playing days have ended and take the academic courses necessary to graduate. Many square dance clubs are doing the same thing. They rush new dancers through to graduate telling them in effect, "Don't worry, we'll teach you to dance after you join our club." We have the cart before the horse.

Areas Can Change Their Programs

With a cooperative effort those who must restrict their square dance seasons to the months between September and May can work together to create a better program. All the tools are in place:

Salad, Soup, Hors d'oeuvres—New dancers start in September and learn the Basic Program. They complete their 30 week program feeling very competent and eager for the next course. If they miss several weeks of dancing over the summer, it won't cause any problem because they have learned well the program so far and will remember what they have learned.

Main Course—In September they continue their lessons (a real incentive to come back) and by December they have learned well the Mainstream Program. They graduate at the height of the dance season. Between January and May, they dance up a storm and have a great time with their club. They are still eager when the summer break comes again.

Dessert—In September they can choose a dessert and start into an additional program or just relax and enjoy more of the main course. Well prepared, they could choose contras, round dancing, Plus, clogging . . . we now have many choices for well prepared new dancers.

I just called at the California State Convention and was amazed to find a large Mainstream hall filled with dancers. Some came up and said, "We've decided to dance in here where we can have some fun!" Perhaps dancers will soon start voting with their feet for more Mainstream Programs. It occurred to me that if several festivals reversed their general practice and put callers like Marshall Flippo in a big Mainstream hall and the less skilled local callers in the Plus hall, we might find the vote is really for the most interesting and enjoyable callers and dancing not for Plus over Mainstream. Working together every area can increase the quantity and quality of their Basic and Mainstream Programs and should do so to the benefit of every new dancer for years to come.

ABOUT THE AUTHOR: *An educator and active square dance leader for over 30 years, Jack Murtha is well qualified to analyze and compare teaching programs. His development of the activity in the school system, from elementary grades to university, is notably recognized, as is his collaboration with Bob Ruff in the recording of teaching albums. His timely "nine month classes" article is thought provoking. If you are interested in the concept, write Dr. Jack Murtha, Sutter County Supt. of Schools Office, 146 Garden Hwy., Yuba City, CA 95991.*

35TH NATIONAL SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1986

Indianapolis Convention Center & Hoosier Dome



INDIANAPOLIS, INDIANA

WHEN THE NATIONAL SQUARE DANCE CONVENTION promenades to Indianapolis June 26-28, 1986, after a 20-year absence, the reconvening "back home again in Indiana" will be a pleasant contrast for dancers.

In 1966 when the convention came to the Hoosier state, Indianapolis was just stirring from its Naptown image. But today, just as there is a renewal of interest and national recognition for square dancing, there is a renewal for Indianapolis; she is exploding into a metropolis with all the vigor and enthusiasm of a noisy hoedown.

There has been a rejuvenation of the downtown, site of the Hoosier Dome, in which conventioners will dance. Nearly \$200 million in developments will be completed by convention time. Two new hotels have opened near the \$77 million Hoosier Dome and a third is planned. In the last two years 18 restaurants have opened within walking distance of the convention site. Shuttle trolleys operate right past the Hoosier Dome. Carriages cart sightseers around the downtown area. Fast interstate routes make suburban hotels and motels less than 10 minutes from dancing.

The Hoosier Dome and adjacent halls provide 300,000 square feet of dancing space and the football field is a spectacular squaring-up arena under a billowing ceiling of white, 95 feet overhead.

In this unusual setting, these practical aspects beckon an expected 40,000 to Indianapolis for the greatest spectacle in dancing:

Travel: Among the 15 airlines which land in Indianapolis is Delta, designated the official airline of the 35th National Convention, which guarantees flying dancers the best rate available.

Indianapolis is an easy drive from most major cities: Boston is 941 miles; Dallas, 882; Houston, 997; New York City, 646; St. Louis, 231; Chicago, 186, and Denver, 1,224.

Housing: Downtown Indianapolis, called the Mile Square because of its shape and size, offers more than 2,000 rooms, with more to be ready by 1986. Outlying areas, only 10 minutes away, have nearly 9,000 more rooms.

Camping: Special camp sites for the convention total 2,200, and arrangements include transportation to the convention center only 45 blocks away.

Climate: Indianapolis averages 71.7 degrees and June can be comfortably balmy. June averages 4.09 inches of rain; a dry convention is a good bet. Relative humidity averages only 62 percent in June at 1 p.m.

In 1986, Indy is no longer in the sticks. Good news for those who plan to dance under the Dome in the heart of Hoosier hospitality.

ROSTER OF KEY PERSONNEL

Ernie & Barbara Stone, General Chairman
3529 Lantern Lane, Columbus, IN 47203

Don & Eleanor Walker, Asst. General Chairman
RR 5, Box 203A, Franklin, IN 46131

Bill & Louise Menke, Business
2305 Newton St., Columbus, IN 47201

Jim & Becky Long, Education
328 Indiana Ave., Sullivan, IN 47882

Jerry & Janet Adams, Registration & Housing
RR 1, Box 371, New Palestine, IN 46163

Phil & Rosa Cleary, Services
1402 North Pricilla, Indianapolis, IN 46219

Ron & Pat Herr, Program
RR 4, Box 210, Morgantown, IN 46160

Jerry & Mary Ann Hibler, Publicity
PO Box 142, West Newton, IN 46183



THIS FIVE PART SERIES on the arrangements that fit into square dance choreography also appears in the new CallerText which is slated to be off the press and in the hands of purchasers sometime during this month. This program, together with the previous illustrated Formations series, gives dancers and callers a two-way view, photographs and diagrams, of the wide variety of setups available in this activity.

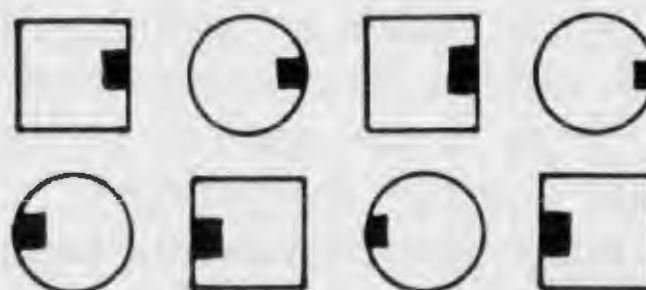
Once again, our thanks to the Bruce Johnsons, the dancers in Santa Barbara, California, and photographer, Ron Kelley, for the visual treatment.

The Arrangements of Contemporary Square Dancing

By Bill Peters, San Jose, California

Part V

Finally, here are the symmetric arrangements that occur in right facing columns (C). Note that the numerical designations for column arrangements are related to the numerical designations for facing line arrangements. If, from any lines arrangement we call touch one quarter, the dancers would form a column arrangement with the same number as the original lines arrangement.



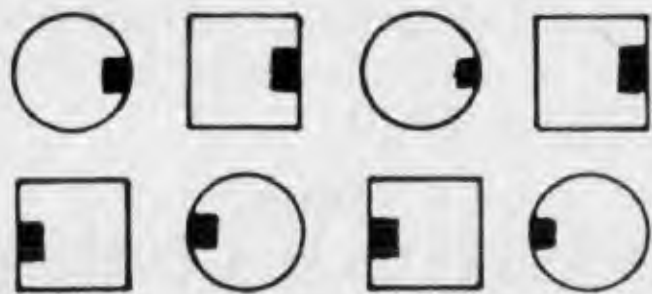
ZERO COLUMNS: Alternating sexes in each column with a girl in front of each boy.

Callerlab Designation: 0C



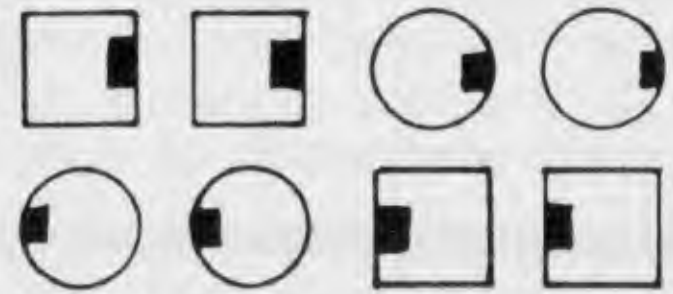
NUMBER TWO COLUMNS: Same sexes together in each column; 2 boys leading 2 girls.

Callerlab Designation: 2C



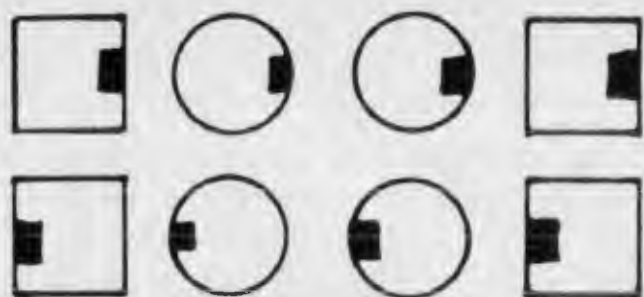
ONE HALF COLUMNS: Alternating sexes in each column with a boy in front of each girl.

Callerlab Designation: ½C



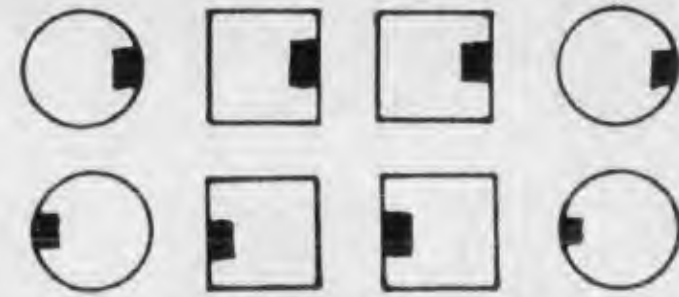
NUMBER ONE COLUMNS: Same sexes together in each column; two girls leading two boys.

Callerlab Designation: 1C



NUMBER THREE COLUMNS: A girl in each of the four center positions, with a boy at the head and a boy at the end of each column.

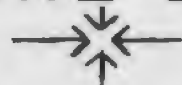
Callerlab Designation: 3C



NUMBER FOUR COLUMNS: A boy in each of the four center positions, with a girl at the head and a girl at the end of each column.

Callerlab Designation: 4C

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Quebec

The 9th International Universal Round Dance Council Convention will take place at the Queen Elizabeth Hotel in Montreal, July 24-27. Seminars, clinics and evening round dance parties make up the program. Further information may be had from the Education Chairpersons, Bill and Carol Goss, 722 Lawler Ave., Wilmette, IL 60091.

Texas

1985 is the 150th birthday of Texas. The first town to receive its Sesquicentennial flag was Tomball. Along with many special year-long activities, Tomball has big plans for square dancing this year. A barbecue and country western dance will include square dance exhibitions. Class and club activities

will be tied in with the Sesquicentennial. This is the year to think "Texas Sesquicentennial and Square Dancing." — *Pete and Elsie Seber*

Mississippi

On August 2nd and 3rd, the Mississippi Gulf Coast 23rd Annual Square Dance Festival will be held at the Convention Center Exhibit Hall of the Mississippi Coast Coliseum in Gulfport-Biloxi. Marshall Flippo will call Friday night; Beryl Main and Dave Taylor will take Saturday afternoon and evening. Jerry and Barbara Pierce will cue rounds and conduct a round dance workshop. Jason Guthrie will entertain with his fiddling and classical violin playing. For information contact Harold and Pauline Smith, 4502 Kendall Ave., Gulfport 39501.

Ohio

Gus Heismann has been teaching and calling square dances for 50 years. Starting with 4-H Clubs in the 30's, YMCA's and a number of halls in the Cincinnati area, Gus can truly be called the father of square dancing in the Southwestern Ohio area. His calling on the WCPO-TV and WLW-TV Diamond Jubilee Square Dance Show in the late 40's and early 50's was one of the primary factors that led to the popularity of the activity in this area. Gus' teaching philosophy is that square dancing is something to enjoy both in the dancing and in the fellowship inherent in this activity. In 1953 Gus and his wife, Marian, and their five children purchased a farm, living in the house and converting the barn into a square and round dance center. The Hayloft has been a beehive of dancing activities and, with the

Jerry and Janice Jestin and accompanying dancers aboard the Song of Norway. Four states and two provinces were represented; all enjoyed combining dancing and sightseeing on their vacation.





Square dancing enjoyed a "first" when it was held in 750-year-old Orebro Castle, Sweden.

help of the dancers, has been kept in good repair over the years. Thanks for 50 years of square dancing, Gus! — *Hayloft Twirlers*

Washington

After 26 years of calling for clubs in Longview and Olympia, Walt and Gladys Williams, of Kelso, are retiring. The couple began square dancing in 1957 and it was "just natural that Walt would also take up calling." As the youngest of 14 musically inclined siblings, he has performed with his family since age four at Grange functions and area social affairs. Although Walt will no longer be calling, the couple will continue to dance.

—*Daily News*

Sweden

There is a new tradition being born in Sweden, that of a "Castle" dance. The Narkes Squaredancers in Orebro had 200 dancers participate last year and we plan to make it an annual event. The Orebro Castle is about 750 years old; the ground was done in the 12th Century; the towers came in the 1570's and what it looks like today came about at the end of the 18th Century. The 1984 dance was the first one ever done in Orebro Castle. The mayor of Orebro, who lives in the Castle, came down and wondered what it was all about. We show her what we were doing; we take a grand march and then we dance for her.



ROUND THE WORLD of SQUARE DANCING

She was so interested, she wants us to ring her when we start a new course in square dance.

— *Anders Nyqvist*

Illinois

The Prairie Promenaders of Farmer City are an active club. They annually entertain at a local nursing home. They design a float for the annual local parade. They participate in two community festivals by hosting free square dances. They write a weekly square dance news column in their weekly newspaper. They participate in various club specials and sponsor club visitations to other clubs. In addition, they believe in going that extra mile for any club member in distress. This was shown this past January when members turned out in 19° below zero weather to serve lunch at a farm machinery auction of a recently deceased member of the club. Portable space heaters kept the large farm garage at a temperature where bidders/buyers could partake of the hot dogs, coffee and pie. — *Roberta Persons*

Colorado

The 27th summer of Saturday night square dances is underway at Lyons Elementary School Gym in Lyons. A different caller each Saturday night; an excellent cuer each week. All are invited. Overnight camping permits can be obtained for Meadow Park by calling 823-6692

Hawaii

Square and round dancers on Oahu are losing two very fine friends and round dance teachers, Ed and Mary Susans. In retiring the Susans are moving to the Mainland. During their years on the island they have been active in club and federation activities and brought the first round dance club into the Hawaii Federation of Square Dance Clubs. They strongly advocate that square and round dancing belong together. The clubs in the area bid them aloha and know that whatever area they settle in they will be a valuable asset to the square and round dance activity. Mahalo for many years of friendship and dancing enjoyment.

Alaska

The 19th Annual Alaska State Square and Round Dance Festival takes place July 3-6 in



Prairie Promenaders braved the winter cold in Illinois to man a lunch counter at a fellow club member's farm sale.



Wasilla. Elmer Sheffield and Paul Marcum are featured callers, backed up by local, state and visiting callers at the Trail End dance. Round dance workshops as well as evening programmed rounds are part of the schedule.

Florida

The Florida Square and Round Dance Hall of Fame selected Jack and Carolyn Lasry, (the late) Jay and Mike Fenimore and Gordon and Edna Blaum as 1985 inductees into the Florida Hall of Fame.

— *Bow & Swing*

At Sea

273 dancers, callers and support staff recently returned from a fabulous week aboard the Tropicale. Dancing was enjoyed every day aboard ship with the sports deck reserved just for the use of the square dancers. Land visits were made to Puerto Vallarta, Mazatlan and Cabo San Lucas. Chris and Rita Vear organized the tour which included callers, Pat and Kim Barbour, Wade Driver, Johnny Wykoff and round dance leaders, Irv and Betty Eas-



Daily dancing on the Tropicale under clear Mexican skies was enjoyed by those who traveled with square and round dance leaders, Pat and Kim Barbour, Irv and Betty Easterday, Wade Driver, Starlynn and Johnny Wykoff and Rita and Chris Vear.

terday. A highlight of the cruise was a country/western concert put on by the staff members.

More Ohio

The thirteenth recipient of the Leprechaun Award and Central Ohio's newest honor couple are Pam and Jim Cooper. This time around the award is truly a family affair. Jim's parents, the Don Angles, were square dancers who finally enticed Jim and Pam to try it in 1974. Pam's interest in calling developed soon after and in less than two years she had moved from dancer to caller. At this point, the Coopers' children joined the square dance ranks and the Kalico Krowd square dance club became truly a family unit, from caller to third generation dancers. In 1976 the Coopers saw wheelchair dancers perform at the National Convention in Oklahoma and the seed was planted to work with these enthusiastic people. It wasn't long before The Wheel Chair Kids came into being with Pam doing the calling for them. Now the entire Cooper family travels with the Kids and while Shelly and Rob have shared their parents for many years, they also have gained 19 brothers and sisters. In addition to dancing, family activities, including camping in the summer months, are planned, and, of course, the families of the wheelchair dancers join them for many of the activities. Imagine traveling with a "family" of some 67 people, especially when they attend a square dance convention. It becomes mind boggling and wallet flattening. To assist in the finances, a Friendship Banner has been designed. A contribution of one dollar or more puts your name on the banner, which is displayed on trips and helps with travel expenses. This is a couple (and family) Ohio is very proud of.

— *Bill and Elaine Lawn*

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

July, 1985

HELPER CALLS

by Gene Trimmer, Paragould, Arkansas

SOME OF THE CALLS listed in the Callerlab Basic/Mainstream list are not really versatile in themselves, while they help other calls become more versatile. The calls divide, circle to a line and walk and dodge, among others, tend to fit that category. Some of these calls, or at least their choreographic principle, may be used to provide a bit more than we ordinarily use with them.

Divide — part of the separate family — is more exact in its execution than separate because the dancers must, in divide, move one quarter around the square to follow the next call. Some interesting and fun things can be accomplished with this call. It can be very effective from static square, double pass thru and trade by formations. It does require selective calling (outsides [trailers] divide and anything while the centers do something else) but with a bit of practice it can be accomplished very well. First, a few modules which all stir the bucket in a sweep one quarter to the right direction.

All four flutterwheel

All four couples divide and star thru

Heads right and left thru

Sides right and left thru

All four ladies chain

All four couples divide and star thru

All four couples divide and star thru

All four flutterwheel

We can also use this call for a few quick setup modules to zero box as follows:

Four ladies chain

Heads square thru five hands

While the sides divide and star thru

Sides right and left thru

While the heads divide and star thru

Zoom . . . pass thru

Sides square thru five hands

While the heads divide and star thru

All pass thru . . . trade by

We can also use all four couples divide and touch one quarter to set up an Alamo style circle or follow with box the gnat to end in a right and left grand circle. Using all four couples divide to other facing dancer calls is also possible. Let's do a bit of choreo with the call divide.

Heads square thru five hands

Sides divide and star thru

All pass thru . . . trade by . . . swing thru

Single hinge . . . boys run . . . lines pass thru

Wheel and deal . . . centers square thru

While the others divide and star thru

Pass to the center

Square thru three quarters . . . left allemande

Sides pass thru . . . partner trade

Square thru five hands

While the heads divide and slide thru

All do sa do to make ocean waves

Swing thru . . . boys run . . . tag the line

Centers in . . . cast off three quarters

Pass thru . . . wheel and deal . . . zoom

Grand right and left

All four ladies chain

Heads right and left thru

Sides divide and star thru behind the heads

Everyone double pass thru

Leaders partner trade . . . swing thru

Boys run . . . ferris wheel . . . star thru

Pass thru . . . partner trade

Everyone divide and touch one quarter

Left allemande

Everyone divide and

Touch one quarter to an Alamo style

Left swing thru . . . left allemande

Promenade . . . don't stop
 Heads wheel around
 Pass thru . . . wheel and deal
 Centers swing thru . . . single hinge . . . boys run
 Everyone divide and
 Touch one quarter to an Alamo style
 Left swing thru . . . left allemande

Sides square thru . . . swing thru . . . boys run
 Ferris wheel . . . veer left . . . veer right
 Pass to the center . . . star thru and back out
 Everyone divide and box the gnat
 Grand right and left

All four ladies chain
 All four couples divide and do sa do
 Arm turn right to wrong way thar
 (Boys center and star)
 Shoot the star . . . left allemande

Circle to a line is a call we use almost exclusively in standard position following a heads or sides lead right. It need not be so because there are many other ways we can lead into it. We can even insert it midway in a routine and, in doing so, add variety to what would otherwise be a simple and maybe even boring choreography.

For isolated sight or mental image use we will first use it from a setup equal to heads or sides lead right which then terminates in zero lines. Following that we will use it with an across the street box which will terminate in facing lines with, as an example, the number four couple facing the number one man and number three lady. This particular setup can be converted to a zero box with flutterwheel . . . slide thru or any of its equivalent modules.

Heads pass the ocean . . . swing thru
 Swing thru . . . boys run . . . veer left
 Circle to a line . . . pass thru
 Wheel and deal . . . swing thru . . . single hinge
 Boys run . . . right and left thru
 Pass the ocean . . . boys run . . . veer left
 Circle to a line . . . right and left thru
 Pass thru . . . partner trade . . . face partner
 Turn thru . . . left allemande

Sides touch one quarter . . . walk and dodge
 Circle to a line . . . pass thru
 Tag the line in . . . box the gnat
 Right and left thru . . . pass thru
 Wheel and deal . . . veer right . . . veer left
 Circle to a line . . . pass thru . . . tag the line

Leaders U turn back . . . box the gnat
 Grand right and left

Heads swing thru . . . slide thru
 Circle to a line . . . pass the ocean
 Boys run . . . couples circulate . . . boys run
 Swing thru . . . swing thru . . . slide thru
 Pass thru . . . wheel and deal . . . slide thru
 Pass thru . . . partner trade
 Reverse flutterwheel . . . swing thru
 Slide thru . . . circle to a line
 Pass the ocean . . . swing thru . . . swing thru
 Boys run . . . promenade home

(Across the street box)
 Sides lead right . . . touch one quarter
 Split circulate . . . boys run
 Right and left thru . . . touch one quarter
 Circulate . . . boys run . . . circle to a line
 Pass the ocean . . . recycle . . . left allemande

Heads star thru . . . pass thru
 Right and left thru . . . swing thru
 Girls U turn back . . . ferris wheel . . . veer right
 Veer left . . . circle to a line
 Right and left thru . . . flutterwheel
 Slide thru . . . pass thru . . . trade by
 Swing thru . . . boys run . . . wheel and deal
 Circle to a line . . . right and left thru
 Ladies chain . . . slide thru . . . left allemande

Sides star thru . . . pass thru
 Right and left thru . . . eight chain four
 Right and left thru . . . circle to a line
 Right and left thru . . . ladies chain
 Star thru . . . eight chain six
 Right and left thru . . . circle to a line
 Right and left thru . . . flutterwheel
 Star thru . . . rollaway half sashay
 Pass thru . . . right and left grand

Now for a bit of mixed use with circle to a line while we lead into it a bit differently. Be a little careful when using this with dancers who are not well versed in position use.

Heads half sashay . . . touch one quarter
 Girls run . . . circle to a line (girls break)
 Pass thru . . . wheel and deal . . . zoom
 Box the gnat . . . square thru three quarters
 Left allemande

Sides lead right . . . touch one quarter
 Split circulate . . . boys run

SPECIAL WORKSHOP EDITORS

Ray Rose Workshop Editor
 Joy Cramlet Round Dances

Touch one quarter . . . circulate . . . boys run
 Right and left thru veer left
 Ferris wheel . . . swing thru . . . girls run
 Veer left . . . circle to a line (girls break)
 Touch one quarter . . . circulate . . . boys run
 Swing thru . . . turn thru . . . left allemande

In the Mainstream we can still use formations which are not actually within their definitions without ever naming those formations. We simply use the Mainstream formations contained within formations such as diamond and give the dancers some experience at feeling it before we give it a name. When you analyze the parallel diamond formation you see an ocean wave contained in a box circulate foursome and those formations we can use. We do it by having the ocean wave swing thru or single hinge or cast off three quarters, etc., while we give the outside four dancers in the box something to do such as circulate, face in, face out, U turn back, etc. Let us look at a bit of it by first having boys in the box circulate foursome, then the girls and then mix it.

Head ladies chain . . . head promenade halfway
 Lead right . . . right and left thru . . . veer left
 Girls single hinge . . . center girls trade
 Boys circulate double
 And the girls swing thru . . . girls single hinge
 Ferris wheel . . . pass thru
 Left allemande

Sides touch one quarter . . . walk and dodge
 Swing thru . . . boys run
 Girls single hinge . . . center girls trade
 Boys circulate and face in . . . girls step thru
 Star thru . . . couples circulate
 Bend the line . . . touch one quarter
 Circulate double . . . girls run
 Right and left grand

Head ladies chain . . . touch one quarter
 Girls run . . . pass thru . . . touch one quarter
 Centers trade . . . boys fold
 Dixie style to ocean waves . . . boys circulate
 Girls run . . . girls single hinge
 Center girls trade . . . boys circulate
 Girls swing thru . . . girls single hinge
 Couples circulate . . . tag the line left
 Promenade home

Sides pass thru and cloverleaf
 Double pass thru . . . leaders partner trade
 Touch one quarter . . . split circulate
 Single hinge . . . girls trade . . . girls run
 Boys single hinge

Girls circulate double
 While center boys trade
 Boys swing thru and
 Cast off three quarters . . . couples circulate
 Tag the line right . . . couples circulate
 Chain down the line . . . slide thru
 Left allemande

Heads swing thru . . . slide thru
 Circle to a line . . . right and left thru
 Dixie style to an ocean wave . . . boys trade
 Left swing thru . . . boys run . . . girls circulate
 Boys cast off three quarters
 Center boys trade . . . boys single hinge
 Couples circulate . . . tag the line
 Boys U turn back . . . star thru
 Promenade

(Mixed)

Sides square thru . . . touch one quarter
 Ends circulate . . . center run
 New centers single hinge
 Very center girls trade
 Wave swing thru while others
 Box circulate and face in
 Wave dancers step thru and
 Star thru with outsides . . . California twirl
 Star thru . . . pass thru . . . trade by
 Left allemande

Since the glossary definition for along the line (which includes down the line) was changed to include ocean waves and two-faced lines, we now actually have the MSQS call chain down the line covered in the glossary. By definition, the MSQS call is limited to right hand two-faced lines or left hand ocean waves but that still gives us a lot of choreography while holding to the boy-courtesy-turning-a-girl limitation.

Heads crosstrail thru
 Separate around one (lines) . . . pass the ocean
 Girls trade . . . swing thru . . . boys run
 Chain down the line . . . pass thru
 Bend the line . . . right and left thru
 Pass the ocean . . . girls trade . . . swing thru
 Boys run . . . chain down the line
 Slide thru . . . left allemande

Sides lead right . . . veer left
 Couples circulate . . . chain down the line
 Flutterwheel . . . pass thru
 Wheel and deal . . . swing thru . . . boys run
 Chain down the line . . . touch one quarter
 Boys run . . . circle to a line
 Pass thru . . . partner trade . . . find corner
 Left allemande

Heads right and left thru
 Dixie style to an ocean wave . . . boys trade
 Left swing thru . . . chain down the line
 Square thru . . . slide thru
 Right and left thru
 Dixie style to ocean waves . . . boys trade
 Left swing thru . . . chain down the line
 Pass thru . . . bend the line
 Right and left thru
 Dixie style to ocean waves . . . boys trade
 Left swing thru . . . chain down the line
 Slide thru . . . left allemande

Sides pass the ocean . . . girls trade
 Recycle . . . pass thru . . . touch one quarter
 Scoot back . . . boys fold
 Dixie style to ocean waves . . . boys scoot back
 Left swing thru . . . girls circulate
 Chain down the line . . . touch one quarter
 Circulate . . . boys run
 Square thru three quarters . . . trade by
 Touch one quarter . . . scoot back . . . boys fold
 Dixie style to ocean waves . . . boys scoot back
 Left swing thru . . . girls circulate
 Chain down the line . . . crosstrail thru
 Left allemande

Heads lead right . . . veer left
 Girls circulate . . . couples circulate
 Chain down the line . . . right and left thru

Dixie style to ocean waves . . . boys trade
 Left swing thru . . . girls circulate
 Chain down the line . . . flutterwheel
 Star thru . . . pass thru . . . trade by
 Square thru three hands
 Left allemande

THREE TIDBITS

by Mike Sikorsky, Tustin, CA

Mainstream (squared set out)
 Allemande left Alamo style
 Swing thru . . . heads walk and dodge
 Sides walk and dodge
 Partner trade and roll
 Right and left grand

A1 (zero boxed out)
 Swing thru . . . girls run
 Cross over circulate
 Cast a shadow
 Right and left grand

A1 (singing call)
 Heads star thru and spread
 Pass thru . . . turn and deal
 Girls pass in
 Girls square chain thru
 Touch one quarter
 Boys circulate
 Swing . . . promenade

HERE'S YOUR PERSONAL COPY of THE UP-DATED PLUS HANDBOOK NOTE THE YELLOW CORNER



YOUR LEARNING AIDE

Just think, this invaluable guide to the PLUS program, the movements that follow the Mainstream Program (Mainstream Handbook was included in your June issue), are all here with the Callerlab definitions, styling and timing notes. A great help, not only for new dancers, but for anyone dancing in programs beyond Mainstream.

For ordering instructions, see pages 122 and 123

The Illustrated PLUS Movements of SQUARE DANCING

HANDBOOK SERIES

MORE
THAN
150
ILLUSTRATIONS



Official Publication
of The Sets in Order
AMERICAN SQUARE
DANCE SOCIETY

THE PLUS MOVEMENTS OF SQUARE DANCING

Here is the Plus Program as adopted by CALLERLAB. This Handbook was prepared by the editors of SQUARE DANCING Magazine, official publication of The American Square Dance Society.

THE MOVEMENTS DESCRIBED in this Handbook have been selected by the members of CALLERLAB—The International Association of Square Dance Callers, as the ones that make up the program immediately following Mainstream. The definitions of these movements have been worked out with the aid of a team of veteran callers and geared especially to the dancer. With the exception of a few editing liberties taken in punctuation and capitalization (for purposes of consistency with the copy in our other Handbooks), the material shown here is essentially the same as released by Callerlab. No editorial changes have been made to alter the meaning of the definitions.

The descriptions of the movements are written in such a way that they can be executed from a number of different setups. Dancing by Definition is the name of the game in today's square dancing.

As in the case of the previous Illustrated Basic/Mainstream Handbook*, this edition includes styling and timing notes following each definition. The timing notes or suggested number of steps are given both from a static square (SS) and when the dancers are in motion. A number of factors enter into the timing and these we have explained in each instance. In most cases, the illustrations are designed to pictorially explain each movement in only one of its most common forms.

A dancer, in order to reach the various plateaus set up by CALLERLAB, needs to have learned all the basics at one program before progressing on to the next. For that reason, you may wish to check the entire list of movements from the Basic Plateau through Plus. You'll find them in the back pages of this book.

The PLUS movements are intended for those who have learned the Basic and Mainstream Basic Plateaus and have become proficient in dancing them over a considerable period of time. It is not that these PLUS movements are especially difficult but that sufficient additional time is needed to assimilate each one.

In Appreciation

This Handbook is the joint product of many dedicated individuals. Prior to the birth of CALLERLAB, research on definitions, styling and timing was accomplished by caller/leaders working closely with The American Square Dance Society and its official magazine. To all who have contributed to the pages that follow — our thanks.

Thanks also to Bruce and Mary Johnson, photographer, Ron Kelley, and the dancers of Santa Barbara, California.

The Plus List

Here are the 28 movements that make up this phase of the Basics. While listed alphabetically, callers may choose to present them in the sequence suggested by CALLERLAB—see the list on the back pages of this book—or they may wish to use a sequence of their own. This is entirely optional. However, all of the PLUS movements should be learned and danced automatically before moving on to another program.

All Eight Spin the Top	Linear Cycle
Anything and Roll	Load the Boat
Anything and Spread	Peel the Top
Chase Right	Ping Pong Circulate
Coordinate	Relay the Deucey
Crossfire	Remake the Thar
Diamond Circulate	Single Circle to a Wave
Dixie Grand	Spin Chain the Gears
Explode Family	Teacup Chain
a. the Wave	Three Quarter Tag the Line
b. and Anything	Track II
Extend (the Tag)	Trade the Wave
Flip the Diamond	Triple Scoot
Follow Your Neighbor	Triple Trade
Grand Swing Thru	Turn and Left Thru

*The Illustrated Basic/Mainstream Movements of Square Dancing Handbook includes the descriptions, styling and timing notes for the Callerlab basics 1-49 and Mainstream movements 50-68. Individual and quantity rates are available on request. Published by The Sets in Order American Square Dance Society, 462 No. Robertson Blvd., Los Angeles, CA 90048-1799.

ALL EIGHT SPIN THE TOP



PLEASE NOTE: As Plus movements are changed by Callerlab, they will be reflected in future printings of this Handbook. While some language may change, it will not affect the usefulness of this Handbook for learning.
— the editor

ALL EIGHT SPIN THE TOP: Starting formation—thar star, wrong way thar, right and left grand circle. If started from a thar star, the handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one half (180°). Those, now in the middle, star three quarters (walking forward), while the new outsides move forward one quarter around the perimeter of the circle to join hands with the same person again in a thar star formation. If started from a right and left grand circle, everyone turns by the right halfway (180°) with the person they are facing, then completes the call as above (new centers star left three quarters, etc.).

STYLING: *The initial arm turn one half (180°) is a forearm turn. The star portion is performed using standard star styling utilizing palm star hand positioning. Outside dancers moving forward have hands in natural dance position, ready to assume appropriate position for the next call. Ladies may use skirt work.*

TIMING: 10 steps.

ANYTHING AND ROLL: Starting formation—various. The term "... and roll" may be added to any call which, by definition, causes one or more dancers to have turning body flow to the right or left at the completion

of the call, but not to a call which, by definition, has all dancers walking straight forward at the completion of the call. The call is an instruction to the dancer(s) to turn individually in place, one quarter (90°) more in the



PARTNER TRADE AND ROLL



TOUCH A QUARTER AND ROLL

direction of body flow determined by the preceding command. Note: If "... and roll" is added to a call which, by definition, has some dancers walking straight forward, or standing stationary, at the completion of the call, those dancers will do nothing for the "... and roll."

STYLING: *At the completion of the movement preceding the roll (anything), release all handholds and allow the established momentum to set the direction for the solo turn in place. Arms are returned to natural dance position and ready to assume appropriate position for the next call. TIMING: 2 steps.*

STAR THRU AND SPREAD



WHEEL AND DEAL AND SPREAD

ANYTHING AND SPREAD: Starting formation—various. This call can be used in three ways: (1) If only some of the dancers are directed to spread (e.g., from a static square, heads star thru and spread), they slide apart sideways to become ends, as the inactive dancers step forward between them. (2) If

the "anything" call finishes in lines or waves (e.g., follow your neighbor), the centers anticipate the spread action by sliding apart sideways to become the new ends, while the original ends anticipate the spread action by moving into the nearest center position. (3) If

the "anything" call finishes in tandem couples (e.g., wheel and deal from a line of four), the lead dancers slide apart sideways, while the trailing dancers step forward between them.

STYLING: All dancers blend into the appropriate hand position and styling designated by the formation resulting from the call (e.g., ocean wave styling after the call "follow your neighbor and spread").

TIMING: 2 steps.



CHASE RIGHT

CHASE RIGHT: Starting formation—two couples back to back. Each right hand dancer does an exaggerated zoom action, moving into the position previously occupied by the right hand dancer behind him, to finish facing in the same direction as when he started the zoom action. (The net result is the same as if the right hand dancer had done a right face U turn back and box circulate twice.) The left hand dancer follows (chases) the right hand dancer by doing a flip into the vacated position, and then a box circulate one position. Finishes in a box circulate formation.

STYLING: All dancers have arms in natural dance position. Ladies' skirt work optional. Right hand dancer uses flowing motion rather than an abrupt turn around. When two couples (e.g., the heads) do chase right in the center of the square, it is important for those

doing the zoom motion to keep the action tight and avoid bumping into the outside dancers. At the same time, those not involved in the chase right move, if possible and comfortable, away from the center to allow more space for the action. **TIMING:** From a box 1-4 distance, 6 steps. From a static square (SS), 8 steps.

COORDINATE: Starting formation—columns. All dancers single file circulate once and a half. The center six (three adjacent pairs) trade (turn 180°). The very center two dancers release handholds and walk diagonally outward to the end of the forming lines. The two lonesome dancers walk ahead, moving in a quarter circle, to become the other ends of the forming lines.

STYLING: The center six dancers (three

adjacent pairs) use hands up position for trading action. After the very center two dancers release handholds and move forward, all

dancers join hands with a couple handhold. No time allowed for skirt work.

TIMING: 8 steps.



COORDINATE



DBD — Dancing By Definition

During the early 1980's a new term came into the square dancer's vocabulary. Up to this time, square dancing adhered to APD (All Position Dancing), a concept of dancing where dancers were able to dance any position or spot in the square regardless of sex. With the introduction of DBD, this idea became clearer. You'll notice most of the definitions in this handbook use the terms in-facers, out-facers, ends, centers, etc., to indicate who is to take the action. The exceptions to this wording are those movements where there is a definite man's and lady's part, such as box the gnat, star thru, curlique and a few others.

You'll find that if you follow the definitions, as we have them here, you'll have little or no trouble dancing today's figures.



CROSSFIRE

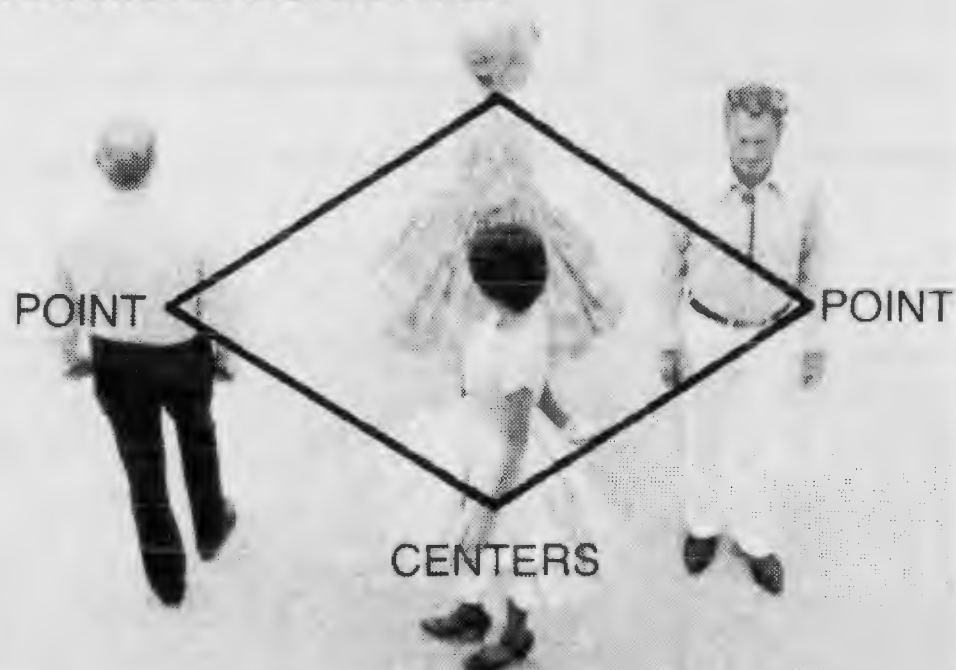


CROSSFIRE: Starting formation—two-faced line, parallel lines of four, inverted line(s). As the centers begin to trade, the ends cross fold. Upon completing their trade, the centers release hands and step straight forward forming an ocean wave or mini wave with the dancers they are facing. If the trade leaves the original centers facing no one,

they step forward and remain facing out.

STYLING: *If starting formation is a two-faced line, center dancers use hands up position for trading action and blend into normal mini wave styling. If starting formation is parallel lines of four that results in centers facing no one, that couple joins hands with a couple handhold. TIMING: 6 steps.*

THE DIAMOND FORMATION



The DIAMOND FORMATION is just one of many setups that come into use in the PLUS plateaus

DIAMOND CIRCULATE: Starting formation—any diamond. Each dancer moves forward to the next position in his diamond, changing his original facing direction one quarter (90°) toward the center of the diamond. Points become centers, and vice versa. If the call is directed to facing diamonds, all must pass right shoulders.

STYLING: *It is important that dancers maintain diamond formation as they move diagonally from one position to the next. Center dancers of diamond blend into hands up position as in ocean wave. Dancers at the points maintain arms in natural dance position. Ladies may utilize skirt work. TIMING: 3 steps.*

SETTING UP A DIAMOND



DIAMOND CIRCULATE

Please also see FLIP THE DIAMOND

DIXIE GRAND: Starting formation—Dixie grand circle, double pass thru, quarter tag or any formation in which only four of eight dancers can start. Leaders start the call by

joining right hands with the facing dancer and pulling by. Each dancer moves ahead around the circle and gives a left hand to the next, pulling by, and a right hand to the next, pulling by. Regardless of the starting forma-

DIXIE GRAND



tion, as the movement progresses, the formation converts to a circle.

STYLING: *Styling is similar to the description for the basic right and left grand. Dancers use handshake hold for alternating pull by movements, releasing hands as dancers pass each other. Skirt work is not recommended.*

TIMING: 6 steps.

EXPLODE FAMILY: (From waves only.) Starting formation—any four dancer ocean wave. (a) **EXPLODE THE WAVE:** Everyone releases handholds, steps forward and turns a quarter in (90°) to face the adjacent dancer, and right hand pulls by that person,

to end as couples back to back. (b) **EXPLODE AND ANYTHING:** Everyone releases handholds, steps forward and turns a quarter in (90°) to face the adjacent dancer, and does the "anything" call (e.g., right and left thru, star thru, etc.).

STYLING: *A handshake hold is used as the dancers right hand pull by. For position orientation (in explode the wave), hands are joined in a couple handhold at the completion of the call. In all other "explode and . . ." figures, follow the styling suggestions for each of the "and . . ." figures used. TIMING: Explode the wave, 6 steps. Explode and anything, 2 steps for the explode portion.*

EXPLODE THE WAVE



EXPLODE AND ANYTHING

From photo C it's possible to do:

Explode and . . . right and left thru
Explode and . . . square thru
Explode and . . . star thru

From photo C (but before hands are joined): Any number of logical follow-up movements can be used.

EXTEND (THE TAG): Starting formation—double pass thru, parallel ocean waves, (half tag), any tag (one quarter or three quarter) formation. All dancers release handholds (if necessary), step forward and form an ocean wave with the couple they are facing. If the extend leaves dancers facing no one, they remain facing out. If the starting formation is right handed, dancers extend to a right handed formation; if the starting formation is

left handed, dancers extend to a left handed formation. From a double pass thru formation, dancers extend to a right hand quarter tag formation. From a quarter tag formation, dancers extend to parallel waves. From parallel waves, dancers extend to a three quarter tag formation. From a three quarter tag formation, dancers extend to a completed double pass thru formation.

Please see photos next page

EXTEND (THE TAG)



STYLING: *All dancers move forward smoothly during extending action. Dancers utilize previously described styling for resulting formations at the completion of the call (e.g., ocean wave styling, couple handhold for double pass thru formation, etc.).*

TIMING: 2 steps.

FLIP THE DIAMOND: Starting formation—any diamond. The centers of the diamond do a diamond circulate to the next position in their diamond, while the points flip 180° into

the nearest center position (see definition of flip in rear of handbook) and join hands to become the centers of the forming wave or line. When “flipping” a facing diamond, the points always take the inside path, and the centers always take the outside path.

STYLING: *From a normal diamond formation, all dancers blend into hands up position as required for ocean wave basic. If the starting formation is a facing diamond, all dancers blend into a couple handhold.*

TIMING: 3 steps.

FLIP THE DIAMOND from DIAMOND CIRCULATE



FOLLOW YOUR NEIGHBOR: Starting formation—box circulate. Dancers facing in release hands with the person next to them (their “neighbor”) and step straight forward, join adjacent forearms with the one they meet, and turn three quarters (270°) to become centers of a new wave. At the same time, the dancers facing out follow their “neighbors” by moving forward in a three quarter looping turn (270°), turning towards their “neighbor,” to finish adjacent to their “neighbor” as the ends of the new ocean wave. When done from right hand boxes, the dancers facing in turn by the right hand and

the dancers facing out loop around right face, to finish in a left hand ocean wave. When done from left hand boxes, the dancers facing in turn by the left hand and the dancers facing out loop around left face, to finish in a right hand ocean wave.

STYLING: *The facing in dancers use a forearm turn in the center, blending into hands up position as they meet their “neighbor” in the ocean wave. To enhance the flowing action of the dance, facing out dancers execute a flowing three quarter looping turn as opposed to an abrupt spot turn.*

TIMING: 6 steps.



... AND SPREAD (See Anything and Spread)

The BASIC PROGRAM of AMERICAN SQUARE DANCING

1. **Circle Family**
 - a. Left
 - b. Right
2. **Forward and Back**
3. **Do Sa Do**
4. **Swing**
5. **Promenade Family**
 - a. Couples (Full, 1/2, 3/4)
 - b. Single File
 - c. Wrong Way
6. **Allemande Family**
 - a. Left
 - b. Right
 - c. Left Arm Turn
 - d. Right Arm Turn
7. **Right and Left Grand Family**
 - a. Right and Left Grand
 - b. Weave the Ring
 - c. Wrong Way Grand
8. **Star Family**
 - a. Right
 - b. Left

9. **Star Promenade**
10. **Pass Thru**
11. **Split Family**
 - a. Outside Couple
 - b. Ring (one couple)
12. **Half Sashay Family**
 - a. Half Sashay
 - b. Rollaway
 - c. Ladies In, Men Sashay
13. **Turn Back Family**
 - a. U Turn Back
 - b. Gents or Ladies Backtrack
14. **Separate Family**
 - a. Separate
 - b. Divide
15. **Courtesy Turn**
16. **Ladies Chain Family**
 - a. Two Ladies (Regular, 3/4)
 - b. Four Ladies (Regular, 3/4)
17. **Do Paso**
18. **Lead Right**
19. **Right and Left Thru**
20. **Grand Square**
21. **Star Thru**
22. **Circle to a Line**

23. **Bend the Line**
24. **All Around the Left Hand Lady**
25. **See Saw**
26. **Square Thru Family**
 - (1-5 hands)
 - a. Square Thru
 - b. Left Square Thru
27. **California Twirl**
28. **Dive Thru**
29. **Cross Trail Thru**
30. **Wheel Around**
31. **Thar Family**
 - a. Allemande Thar
 - b. Wrong Way Thar
32. **Shoot the Star** (Regular, Full around)
33. **Slip the Clutch**
34. **Box the Gnat**
35. **Ocean Wave Family**
 - a. Right Hand Wave
 - b. Left Hand Wave
 - c. Alamo Style Wave
 - d. Wave Balance
36. **Pass the Ocean**
37. **Swing Thru Family**
 - a. Swing Thru
 - b. Alamo Swing Thru
 - c. Left Swing Thru

38. Run Family

- a. Boys
- b. Girls
- c. Ends
- d. Centers
- e. Cross

39. Trade Family

- a. Boys
- b. Girls
- c. Ends
- d. Centers
- e. Couples
- f. Partners

40. Wheel and Deal Family

- a. Line of Four
- b. Two-Faced Lines

41. Double Pass Thru**42. Zoom****43. Flutterwheel Family**

- a. Flutterwheel
- b. Reverse Flutterwheel

44. Sweep a Quarter**45. Veer Family**

- a. Left
- b. Right

46. Trade By**47. Touch 1/4****48. Circulate Family**

- a. Boys
- b. Girls
- c. All Eight
- d. Ends
- e. Centers
- f. Couples
- g. Box
- h. Single File (Column)
- i. Split

49. Ferris Wheel**THE MAINSTREAM PROGRAM****50. Cloverleaf****51. Turn Thru Family**

- a. Turn Thru
- b. Left Turn Thru

52. Eight Chain Thru
(1-8 hands)**53. Pass to the Center****54. Spin the Top****55. Centers Family**

- a. Centers In
- b. Centers Out

56. Cast Off 3/4**57. Walk and Dodge****58. Slide Thru****59. Fold Family**

- a. Boys Fold
- b. Girls Fold
- c. Ends Fold
- d. Centers Fold
- e. Cross Fold

60. Dixie Style to An Ocean Wave**61. Spin Chain Thru****62. Peel Off****63. Tag Family**

- a. Tag the Line (Full, 1/2)
- b. Partner Tag

64. Curlique**65. Scoot Back****66. Fan the Top****67. Hinge Family**

- a. Couples Hinge
- b. Single Hinge
- c. Partner Hinge

68. Recycle (waves only)**QUARTERLY SELECTIONS**

(at time of printing)

Chain Down the Line**Grand Parade****THE PLUS PROGRAM—(In a suggested order of teaching)****Teacup Chain****Linear Cycle****Ping Pong Circulate****Load the Boat****Extend (the Tag)****Coordinate****Anything and Spread****Spin Chain the Gears****Track II****Anything and Roll****Follow Your Neighbor****Explode Family**

- a. the Wave
- b. and Anything

Relay the Deucey**Remake the Thar****Diamond Circulate****Single Circle to a Wave****Trade the Wave****Flip the Diamond****Grand Swing Thru****Crossfire****All Eight Spin the Top****Triple Scoot****Chase Right****Dixie Grand****Peel the Top****Three Quarter Tag the Line****Triple Trade****Turn and Left Thru****QUARTERLY SELECTIONS**

(at time of printing)

Load the Windmill**Ping to a Diamond****Spin Chain and****Exchange the Gears**

LINEAR CYCLE: Starting formation — parallel ocean waves of four. Dancer waves to be either right or left-handed. This is a three-part call. Part 1. The ends and adjacent centers hinge. Part 2. Those facing out fold behind those facing in and all dancers will then move forward in a double pass thru action. Part 3. If the hinge is right-handed, peel right; if the hinge is left-handed, peel left to end as facing couples. From a right-hand hinge, all will pass right shoulders. From a left-hand hinge, all will pass left shoulders.

TIMING: 8 to 10 steps.

NOTE: Many movements can be executed from formations beyond those shown for the Plus program. For example, linear cycle can be danced from any formation in which the end and adjacent center can single or partner hinge. In addition, for this particular movement, when linear cycle is danced from inverted lines or some three-in-one lines, the passing rule shall prevail. This information is not applicable for the Plus program but alerts callers to the fact that in order for dancers to execute certain movements beyond the Plus program, more instruction is necessary.

LINEAR CYCLE



GRAND SWING THRU: Starting formation—tidal wave, ocean wave of six dancers. Those who can turn by the right one half (180°), then those who can turn by the left one half (180°). If "right" is not specified preceding the command to grand swing thru, it is understood to be a right-handed grand swing thru. If grand left swing thru is required, it must be specifically directed "grand

left swing thru," in which case, those who can turn by the left one half (180°), then those who can turn by the right one half (180°).

STYLING: *Styling is specifically the same as described for the basic swing thru.*

TIMING: 6 steps.

GRAND SWING THRU



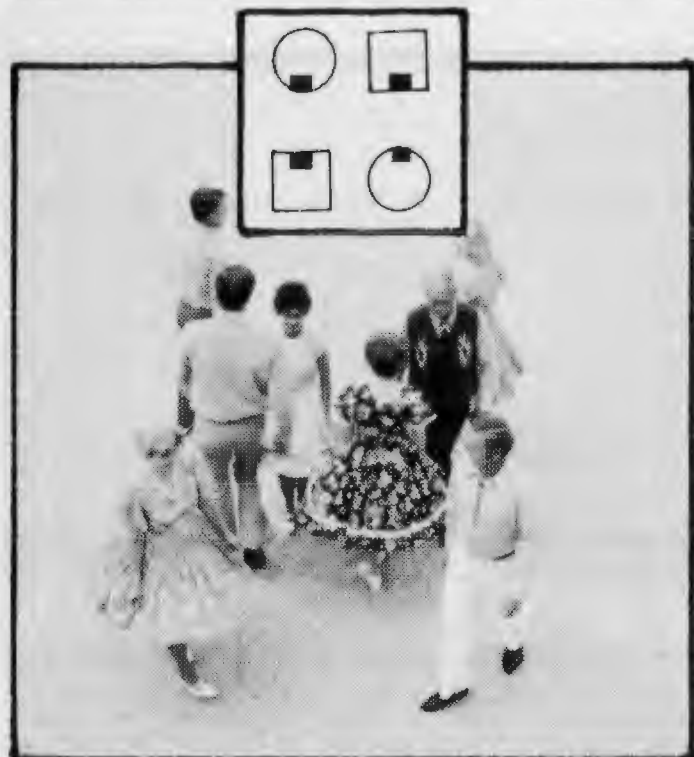
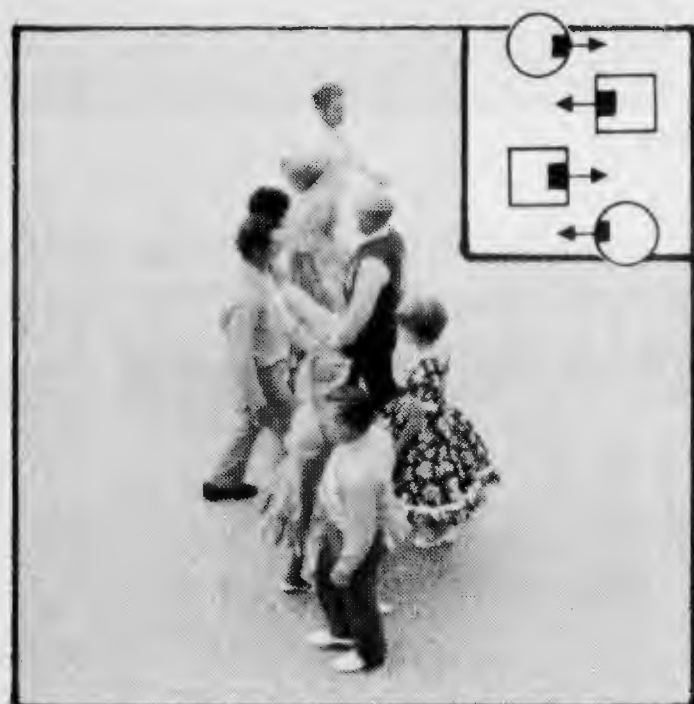
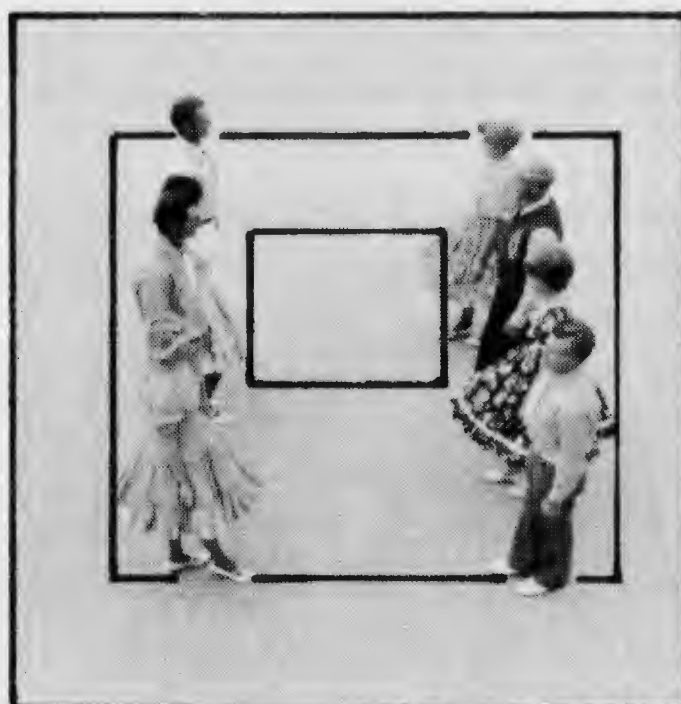
LOAD THE BOAT: Starting formation—lines of four, with centers facing in, and the ends of each line facing the same (in or out) direction. The end dancers move forward around the outside, passing right shoulders with three moving end dancers, and turn one quarter in (90°) to stand beside the third person passed, facing the center of the set as a couple. Simultaneously, the center four

dancers pass thru, turn their backs to their momentary partners, partner trade with their new partners, and pass thru.

STYLING: *The end dancers, while moving on the outside, leave enough room for the center dancers to work comfortably. Arms are held in natural dance position throughout the action, blending into the appropriate hand position for the next call. TIMING: 12 steps.*

LOAD THE BOAT

The traffic patterns for both the inside and outside dancers are indicated in the first photograph. The actions of the center four dancers are shown by the symbols in each photo.



PEEL THE TOP: Starting formation—Z formation, or box circulate. The lead dancers peel off as the trailing dancers step straight forward and take adjacent hands; everyone

then does a fan the top.

STYLING: *Lead dancers have arms in natural dance position and adjust hands to ap-*

appropriate position for next call. It is important that dancers move slightly forward before starting the "peeling" motion. Center dancers

use hands up position and styling as described in the basic swing thru. **TIMING:** 6 steps.

PEEL THE TOP (from a Z formation)



PING PONG CIRCULATE: Starting formation—quarter tag. The movement starts and ends in a quarter tag formation. Each dancer circulates, or moves forward one position, along the path shown in figure 1. The movement may also be called when there is a left hand wave in the center. In this case, the path circulated along is as shown in figure 2. It should be noted that the circulate paths are independent of each other. Therefore, it is possible for only those on the outside track

(dancers numbered 1,2,3,4 in figures 1 and 2) to ping pong circulate, or only those on the inside track (dancers numbered 5,6,7,8 in figures 1 and 2) to ping pong circulate.

STYLING: Styling is the same as previously described for the basics pass thru and partner trade. Dancers in center use basic ocean wave styling. Outside dancers join hands in couple handhold.

TIMING: 6 steps.

PING PONG CIRCULATE



FIGURE 1

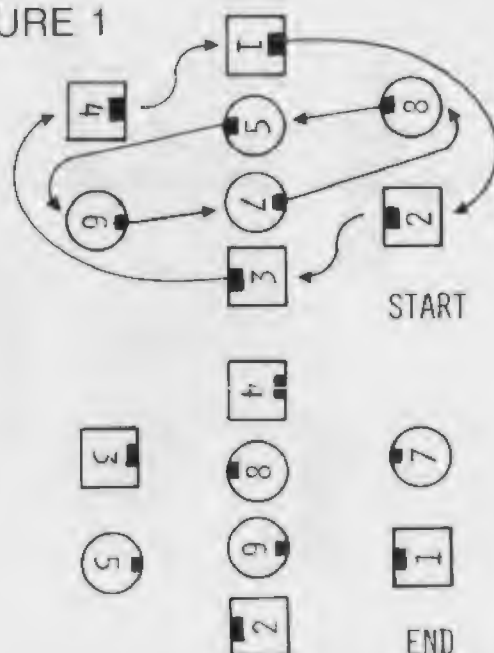
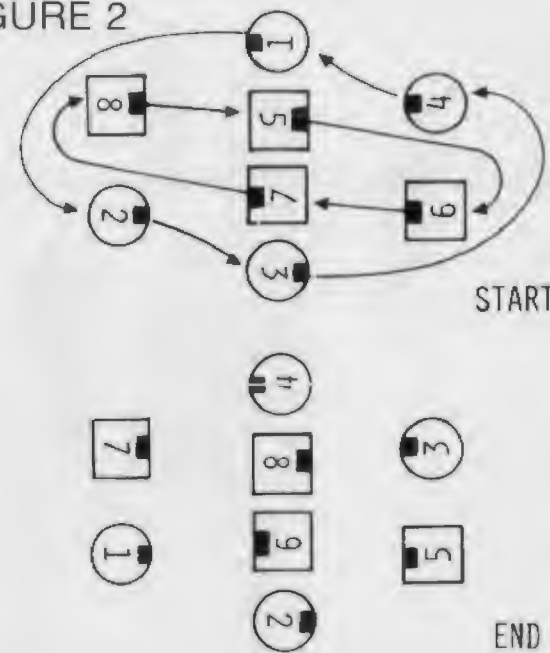
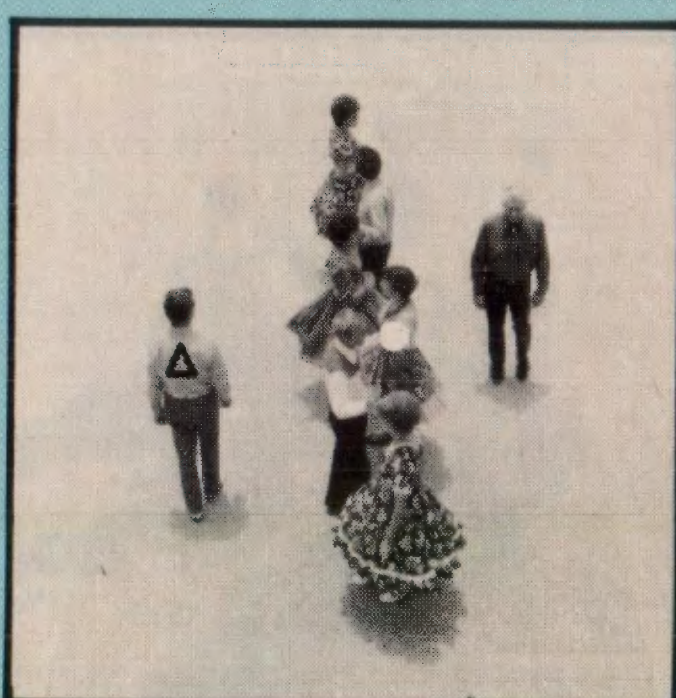


FIGURE 2



RELAY THE DEUCEY



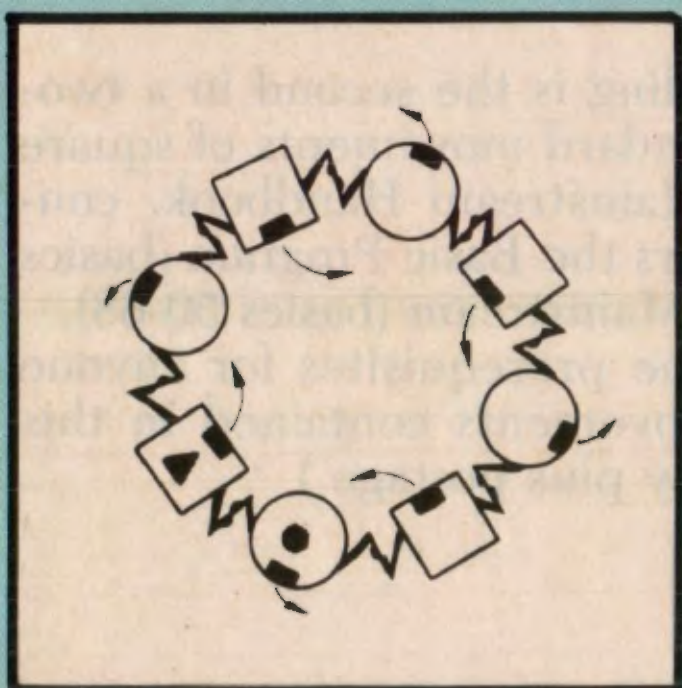
NOTE: We've identified one man Δ and one lady \bullet so you can follow them through the action.

RELAY THE DEUCEY: Starting formation—parallel ocean waves. All circulates in this definition refer to the circulate path established by the ends of the original ocean waves. No dancer ever stops moving during this call; the pauses written into the definition (i.e., the action described as half circulate) are there for clarity of description and teaching purposes only. Each end and the adjacent center dancer turn one half (180°). The new centers of each ocean wave turn three quarters (270°), while the others half circulate, forming a six person wave and two lonesome dancers. The wave of six, working

as three pairs, turns half, while the others half circulate. In the wave, the center four turn half, while the other four dancers half circulate. The wave of six, again working as three pairs, turns half, while the others half circulate. Finally, the center four of the wave turn three quarters (becoming the centers of the new waves), while the outside four half circulate to become the ends of the final waves.

STYLING: *Basic swing thru styling is utilized for turning movements within the ocean wave formations. Circulating dancers do the circulate action with arms in natural dance position, blending to hands up ocean wave formation at the conclusion of the call.*

TIMING: 20 steps.



REMAKE THE THAR

REMAKE THE THAR: Starting formation—thar star or wrong way thar. The handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn one quarter (90°) to form a momentary Alamo ring. In a continuously flowing movement, everyone releases holds with the dancers they just turned, and with

the other hand, turns the next adjacent dancer one half (180°) to form another momentary Alamo ring. Without stopping, they release holds at the completion of the half turn, and, with the other arm, turn the next dancer three quarters (270°) to form another thar star or wrong way thar.

STYLING: *Forearm turns are used for turning action. As in all forearm turns, it is*

important that the holds are firm, without being rough, and that they are released easily. Ladies use skirt work when they are the outside dancers in the thar star. All styling tips as described in the basic allemande thar are applicable.

TIMING: 10 steps.

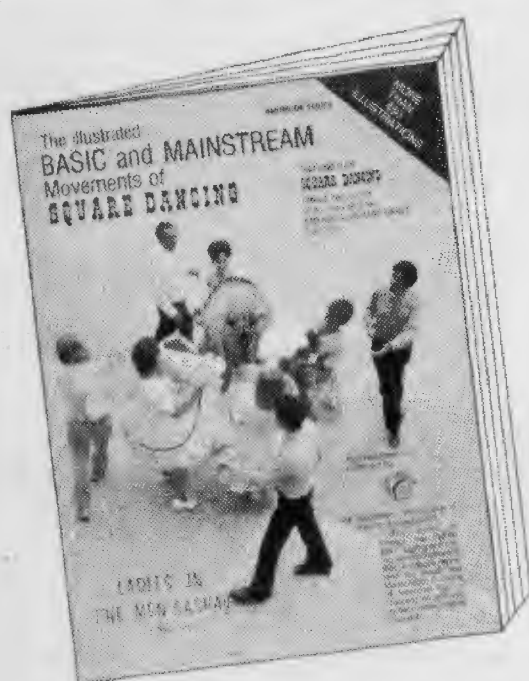
SINGLE CIRCLE TO A WAVE: Starting formation—facing dancers. Facing dancers join both hands with each other and circle left halfway. Without stopping, they drop hands and individually veer left slightly, blending into a right hand mini wave. If the caller directs “single circle three quarters to a wave,”

facing dancers join both hands with each other and circle left three quarters, then continue to execute the rest of the call as above.

STYLING: In circling, the two dancers are slightly offset to the left so that their dance partner in the circle is more to their right than in front of them. Use smooth dance step, not buzz. When joining hands for circle, gents turn palms up, ladies palms down. Arms are bent comfortably at the elbows. Exert a small amount of pressure while circling. Blend into a hands up ocean wave position.

TIMING: 4 steps.

SINGLE CIRCLE TO A WAVE



and, may we Introduce:

The Handbook you are reading is the second in a two-book series that covers the standard movements of square dancing. The 64-page Basic/Mainstream Handbook, containing 450 action photos, covers the Basic Program (basics 1-49 in family groupings) and Mainstream (basics 50-68). These movements comprise the prerequisites for anyone moving on to learn the 28 movements contained in this Handbook. (Price: 75¢ per copy plus postage.)

The *Sets in Order*

American Square Dance Society

... publisher of this and other Handbooks, Manuals and Texts, is the home of the Square Dance Hall of Fame and sponsor of the prestigious Silver Spur awards. Its location at 462 North Robertson Boulevard, Los Angeles, California 90048-1799 is a research and archives center for the activity. Questions relating to this or other publications issued by the Society may be directed to this address.



SPIN CHAIN THE GEARS: Starting formation—parallel ocean waves. Each end and the adjacent center dancer turn one half (180°). The new centers of each ocean wave turn three quarters (270°) to form a new ocean wave across the set, as the other four dancers do a U turn back (turning in toward the center). The centers of the wave trade and then release hands with each other. Four dancers on each side of the square now form a four hand star and turn the star three quarters, forming a new wave across the set. Centers of this wave trade momentarily, reforming the wave across the set. The two

outside pairs of dancers of the center wave now turn three quarters (270°) as the other four dancers turn back (turning away from the center).

STYLING: *Dancers turning in ocean wave formations use styling as previously described for the basics swing thru and spin chain thru. For star portions of basic, refer to styling as indicated by the basic star right. When turning into the star or out to the wave, use a flowing turn rather than an abrupt about-face. In star patterns, ladies' outside hands may be used to work skirts.* **TIMING:** 24 steps.

SPIN CHAIN
THE GEARS



TEACUP CHAIN

We've identified the number one man and lady with Δ and the number four lady with a \bullet to help you follow them through the action.



TEACUP CHAIN: Starting formation—static square, or proceeding from everyone doing a left arm turn with partner. The caller will specify two ladies to move to the center at the start of the call, e.g., “head ladies center for a teacup chain.” For the rest of the definition, these two ladies will be called the “specified ladies.” The specified ladies (both head ladies or both side ladies) move to the center and star right three quarters to meet their corners for a left arm turn. At the same time, the other two ladies move to the right around the perimeter of the square to their corners and do a right arm turn. Following the arm turns, the specified ladies move around the perimeter of the square to their new corners for a right arm turn, while the other ladies go to the center and star left once and a quarter to meet their new corners for a right arm turn. The specified ladies then move to the center and star left once and a quarter to their new corners for a right arm turn, while the other ladies move to their new corners (around the perimeter of the square) for a left arm turn. Finally, the specified ladies move to their new corners (their original partners) for either a courtesy turn or a left

arm turn leading into the next command, while the other ladies move to the center and star right three quarters to meet their new corners (their original partners) for either a courtesy turn or a left arm turn leading into the next command. Everyone finishes with his/her original partner. If the caller desires the men to execute the ladies’ part and vice versa, as described above, the starting formation is a static square with all couples half sashayed, or proceeding from everyone doing a left arm turn with their partner. The proper call is then “head/side men center for a teacup chain.”

STYLING: *Center dancers turning in star patterns use hands up styling. All turns with outside dancers are forearm turns. When not leading into another command, a courtesy turn, as previously described, is used at the conclusion of the call. Outside dancers (usually the gents) dance with arms swinging naturally from one forearm turn to the next, being as graceful as possible in a movement that offers little other than pivot movements. Ladies may enhance the styling of this basic through skirt work with outside hand.*

TIMING: 32 steps.



THREE QUARTER TAG THE LINE

THREE QUARTER TAG THE LINE: Starting formation—parallel lines of four, inverted line(s), two-faced line(s), three and one line(s). Each dancer turns individually to face the center of the line and walks forward passing right shoulders with oncoming dancers. Lead dancers pass by two dancers and end facing out. Trailing dancers pass by one dancer and step to a right hand ocean wave

in the center of the set. Ends in a three quarter tag formation. If the call is done from any single line of four, it ends with a mini wave between two out-facing dancers.

STYLING: *Styling is similar to that previously described for the basic tag the line. Trailing dancers blend into hands up position for ocean wave or mini wave as dictated by starting formation.*

TIMING: 4 steps.



TRACK II

TRACK II: Starting formation—completed double pass thru. The dancers work in tandem, that is, the trailing dancers follow the lead dancers. Those in the right track move single file to the left, counterclockwise, staying to the inside of the dancers on the left track, who move single file, clockwise, to the right on the outside. The movement continues as in a double pass thru, until the dancers have reached parallel right hand ocean waves.

STYLING: As dancers are moving simultaneously in opposing directions, it is important for them to provide moving room for one another. Those on the outside must avoid crowding those in the center. All dancers hold arms

in natural dance position, blending into a hands up ocean wave formation at the conclusion of the call.

TIMING: 8 steps.

TRADE THE WAVE: Starting formation—any four dancer ocean wave. Dancers facing the same direction in the wave trade with each other. Right hand waves become left hand waves, and vice versa. Ends of the wave become centers and vice versa.

STYLING: As in any trade, dancers first step slightly forward to clear the wave before turning toward dancer with whom they are trading. Assume hands up position in basic ocean wave styling.

TIMING: 6 steps.

TRADE THE WAVE



TRIPLE SCOOT: Starting formation—columns. Dancers facing each other on a diagonal (three pairs) step forward to join adjacent forearms, turn one half (180°) and step forward to finish in the position vacated by the dancer who was originally adjacent to them in the column. Meanwhile, the end dancers in the column who are facing out single file circulate into the position vacated by the dancer who is doing the forearm turn. When done from right hand columns, the

dancers facing in turn by the right. When done from left hand columns, the dancers facing in turn by the left.

STYLING: *Styling is similar to that described for the basics turn thru and fold. Facing out dancers emphasize an arcing turn (180°), providing time for facing in dancers to clear their position. After using a forearm turn, dancers blend into hands up position in the column at the conclusion of the call.*

TIMING: 6 steps.

TRIPLE SCOOT





TRIPLE TRADE

TRIPLE TRADE: Starting formation—tidal wave, tidal two-faced line, point to point diamonds, six dancer ocean wave, any three pairs of adjacent dancers. The two end dancers remain in place as the three adjacent pairs of dancers (the six in the center) trade with each other.

STYLING: Dancers use hands up position for trading action. Styling from all workable formations is similar to that described previously for the basic swing thru.

TIMING: 4 steps.

TURN AND LEFT THRU: Starting formation—facing couples. Each dancer does a turn thru with the dancer he is facing. Each couple then does a courtesy turn.

STYLING: Styling for this basic is previously described in the definitions for the two basics turn thru and courtesy turn.

TIMING: From a box, 8 steps.
From a static square (SS), 10 steps.

TURN AND LEFT THRU



The PLUS QS

QUARTERLY SELECTIONS

THE CALLERLAB Plus Quarterly Selection program is a series of one or more figures or calls designed for a unified approach of workshopping by callers using the Plus program. These movements are selected upon vote of Callerlab committee members throughout the United States and Canada. Quarterly Selections are limited to one call per quarter (starting each February) and each call has a shelf life of six months unless extended by vote of the membership of Callerlab. There is no restriction as to the number of calls on this list but tradition has limited it to no more than six or seven. At the time of printing this Handbook, there were three calls on the current Plus Quarterly Selection list. As with the Mainstream Quarterly Selection program, no dancer is expected to know these calls without a walkthru or workshop.

PING TO A DIAMOND: Starting formation — quarter tag; ending formation is center to center diamonds. From any quarter tag formation, everyone extend the tag once; all do one half of a split circulate to form a diamond.

TIMING: 4 steps.

LOAD THE WINDMILL: Starting formation — facing lines of 4. The end dancers do the ends action of load the boat; i.e., they circulate two places around the outside of the set and, when they meet the third dancer, they touch one quarter to become ends (leader/trailer for number one and number four) of the final column formation. Simultaneously, the center four do a swing thru and, without stopping, cast three quarters by the right to end as column centers.

TIMING: 10-12 steps.

SPIN CHAIN AND EXCHANGE THE GEARS: Starting formation — from facing couples or parallel ocean waves. From parallel ocean waves (right-handed for ease of description) start like a normal spin chain the gears. Ends and adjacent dancers turn one

Those dancing the Plus Program may find the basic, Anything and Roll, used in conjunction with any of the following (shown in alphabetical order):

California Twirl & Roll
Cast Off 3/4 (waves only) & Roll
Fan the Top & Roll
Flip the Diamond & Roll
Fold Family & Roll
Peel Off & Roll
Peel the Top & Roll
Run Family & Roll
Single Hinge & Roll
Slide Thru & Roll
Spin the Top & Roll
Star Thru & Roll
Touch 1/4 & Roll
Trade Family & Roll (not couples)
Trade the Wave & Roll

half, new centers turn three quarters, while the ends U turn back, and the very two centers of the wave trade. All form two left-hand stars (*but before turning them*, the out-facing points should raise a hand, indicating follow me; they will be the “leaders of the exchange”) and turn the stars three quarters. “The leaders of the exchange” will now lead the star out to the right, around the outside of the other star, like an S pattern, then into a momentary single file column of four. (Note: If started from heads zero box, i.e., heads square thru, step to a wave, the column will be formed *along the sides* of the square.) Lead dancer in the column does a right face U turn back and touch a quarter with the second dancer in the column, as the third dancer in the column quarters right face individually and the fourth dancer in the column quarters left face individually. (Note: As the dancers become more familiar with the call, the fourth dancer will tend to walk “straight out” of the S pattern onto the end of the wave rather than finish in a momentary column and then quarter left face individually.) The movement ends in two parallel right-hand ocean waves (at the *sides* of the square if started from the heads Box 1-4.)

TIMING: 24 steps.

For those who have followed Style Lab in SQUARE DANCING Magazine, please turn the page and you will discover how Spin Chain and Exchange the Gears was presented in this monthly column.

Style Lab

SPIN CHAIN and EXCHANGE the GEARS

EARLIER THIS YEAR (February, 1984) we diagrammed Spin Chain, etc., and commented that, in our opinion, it brought back into the activity some of the pattern flow not too frequently seen in contemporary patterns. While the diagrams do a good job of catching the action, sometimes, and particularly in a movement that seems destined to remain around for a while, the photographic treatment often appeals to a wide section of the dancing public. With that, let's take a look, through the lens, at Spin Chain and Exchange the Gears.

We'll start from a square (1) have the head couples do a square thru and then step to a wave (2) and we're ready to start. The ends and adjacent dancers turn a half (3). The new centers — in this case the men (4) — turn three quarters (5) to make an ocean wave across the center (6) and, as they're turning, the ladies who are at the ends do an independent U turn back. The very two centers of the wave do a trade (7) and, following the trade, all of the dancers are lined up so they can make a left hand star (8).

At this point, the out-facing points (in this instance ladies one and three) raise their free hands as a signal to "follow me" (see closeup - 9). This gimmick of raising the hands will remind them and the others that they will be leaders in the coming exchange.

The two stars will turn three quarters (10). The leaders of the exchange will now lead the other three who were in the same star, single file, diagonally across the square (11). As the three dancers follow the leader (12) they pass right shoulders with the oncoming column (13) and around the outside of the location of the other star (14). Having reached the other side, the lead dancers in each column do a right face turn followed by the others (15-16).





Having reached the end of the line, the lead dancer in each column does a right face U turn back and a touch a quarter (17) with the second dancer in the column. At the same time, the third dancer in the column turns one quarter right face, individually, and the fourth dancer in the column simply steps up (18) with the result that the movement ends (19) in two parallel right hand ocean waves (20). Everyone, except the in-facing ends, will finish up standing in the spot diagonally across the square from where they started. The centers of the wave finish up having diagonally exchanged places while the out-facing ends of the wave will finish up having exchanged places and the in-facing ends of the wave finish up in the identical spot where they started.





Your Own Notes Here:

Styling Comments from

CALLERLAB

Arms in Natural Dance Position: Arms should be held slightly bent in comfortable position in anticipation of the next movement.

Dance Step: Should be a smooth, effortless gliding step in which the ball of foot touches and slides across the surface of the floor before heel is gently dropped to floor. The length of stride should be fairly short with the movement coming mostly from the knees down. Dance step must be coordinated with the beat of the music. In general terms, short gliding steps which utilize both ball and heel of the foot make a comfortable dance step.

DANCING HAND POSITIONS

Couple Handhold: Inside hands joined. Men should always hold palms up, ladies palms down. In the event of a same sex couple, the left hand dancer turns palms up, right hand dancer turns palms down. Arms should be bent with hands held slightly higher than the elbow. Forearms adjacent can be held close together in locked-in position for wheel around type of movement.

Forearm: The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

Handshake Hold: Use a comfortable handshake with hands reached and touched at about average waist height. Thumb should overlap the back of the opposite dancer's hand. It is important in right and left grand to release hands when passing. Do NOT stretch or lean over to reach the next hand.

Loose Handhold: Hands revolve around each other maintaining contact and a certain degree of security or stabilization. Slight pressure is all that is required.

Hands Up: Hands are joined in crossed palm position, i.e. opposing dancers place palms together with fingers pointing up, then tilt hand out slightly which will result in a crossed palm position. Thumbs are gently

closed on the back of the opposing dancer's hand. As the turning action starts, wrists are straightened.

Box Star/Packsaddle: Four men with palms down take the wrist of the man ahead and link up to form a box.

Palm Star: Place all hands together with fingers pointing up and thumbs closed gently over the back of the adjacent dancer's hand to provide a degree of stabilization. Arms should be bent slightly so that the height of the hand grip will be at an average eye level.

Posture: Dancers should stand erect and tall, shoulders back. Often tall people have a tendency to stoop, but should not.

Pull By: The action brings two people toward each other. Hands should be dropped before bodies cross a common plane.

Skirt Work: Ladies hold skirt in free hand about waist high using very slight rhythmical flourish to move skirt in front and back, right hand moving with left foot, left hand moving with right foot.

Promenade Ending Twirl: The man raises his right hand holding lady's right hand loosely as she twirls clockwise underneath, ending in squared up couples position.

Definition of the term flip (as used in flip the diamond): The term flip is used to mean an action where the designated dancer(s) will roll 180° in either direction, assuming the position that was originally adjacent to him. It is the same action that would occur if the designated dancer (the "flipper") was asked to do a run around an imaginary adjacent dancer and into the imaginary dancer's position on the floor.

STYLING FOR BASIC SQUARE DANCE CALLS

Bow (Honors) To Your Partner: Men turn slightly to face your partner, making eye contact. Place left hand behind back or at left hip, palm out. Place right foot in front of left foot. The right foot should be pointed toward the lady with the toe touching the floor. Man's right hand holds lady's left hand. Both legs are straight, with weight on the back foot. An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy. Ladies turn slightly to face your partner making eye contact. Left foot should be pointed forward

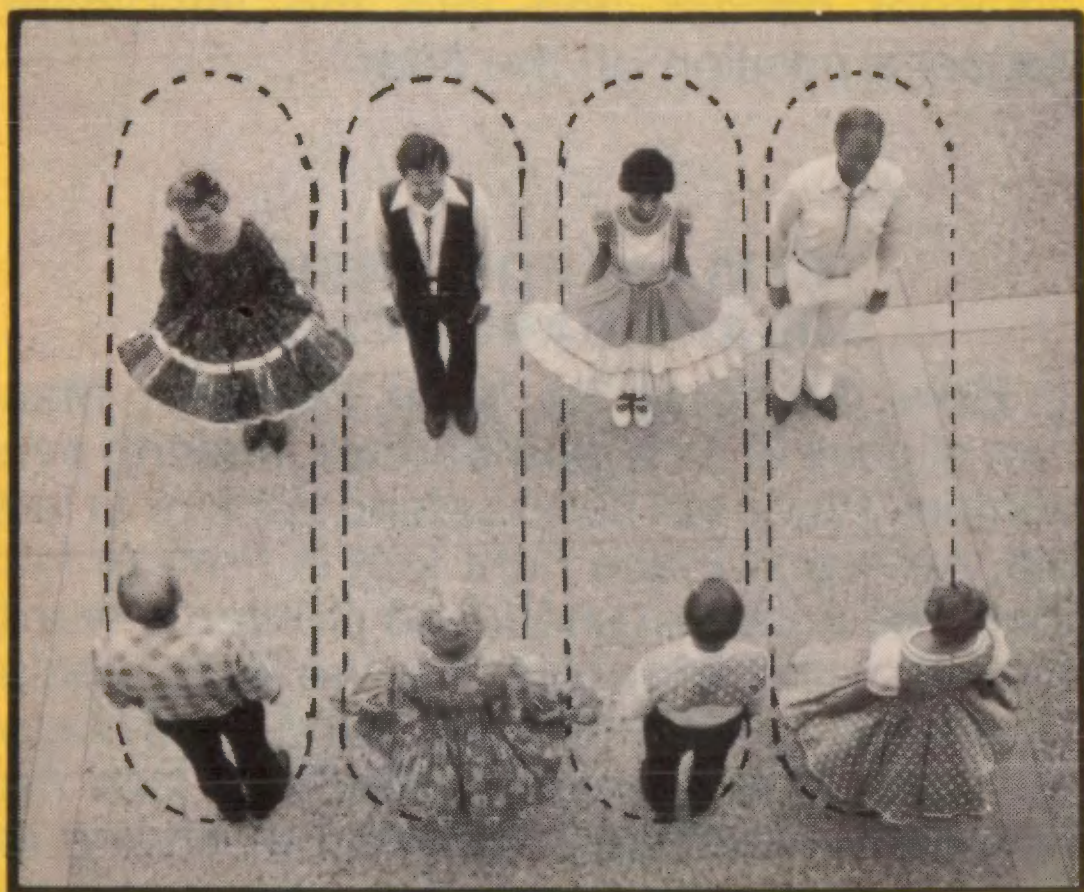
with toe touching the floor, right foot in back. Right hand holds skirt toward center of the square, right arm bent at elbow. Place left hand in partner's right hand. Both legs are straight with weight on back foot.

To Your Corner: Men, right hand holding partner's left hand, turn slightly to face corner making eye contact. Place left hand behind back or at left hip, palm out. Place left foot in front of right foot. The left foot should be pointed toward corner with toe touching floor. Both legs are straight with weight on the back foot. An acceptable traditional variation of styling is that the men bow slightly from the waist as the ladies acknowledge with a curtsy. Ladies left hand in partner's right hand, turn slightly to face corner making eye contact. Place right foot in front of left foot with the right foot pointed toward corner and the toe touching the floor. Both legs are straight with weight on back foot.

Formations from

CALLERLAB

Starting Formations: Starting formations are listed for each of the defined calls. They are the most commonly occurring starting formations for the calls, in use at the time these definitions were approved, but they are not necessarily the only possible starting formations, given the dynamic nature of the square dance activity.



Facing Dancers: Facing dancers, unless otherwise specified, may be any combination of men and women.

Couples: Couples, unless otherwise specified, may be any combination of men and women.

There are also rules in square dancing which apply under certain circumstances and situations.

Passing Rule: Whenever two dancers are walking toward each other and are about to collide, they pass right shoulders and continue.

Same Position Rule: Whenever two dancers are walking toward each other and are required to occupy the same position, they join right hands in a mini wave, sharing that position.

Crossing Rule: Whenever two dancers are facing in the same direction and are required to cross, the right hand dancer passes to the left in front of the left hand dancer, while the left hand dancer passes to the right behind the right hand dancer. (Rule currently under consideration by Callerlab.)

Facing Couples Rule: Some calls, which normally start from ocean waves, can also be done when dancers are in-facing couples (e.g., all eight spin the top, grand swing thru, relay the deucey, spin chain the gears). In this case, the dancers first step into a momentary right hand ocean wave and complete the call, unless the caller specifically directs a left hand call (e.g., left relay the deucey), in which case the dancers step into a momentary left hand ocean wave and complete the call. The following calls *cannot* be done from facing couples; that is, a mini wave or ocean wave (as stated in each call's definition) is required as a starting formation: Explode family, follow your neighbor, ping pong circulate, trade the wave.

Ocean Wave Rule: Some calls which normally start from facing couples can be done when dancers are in ocean waves (e.g., turn and left thru). In this case the dancers have already stepped forward toward the facing dancers and are ready to complete the remaining action of the directed call. For the sake of dancer comprehension and teaching purposes, it may be necessary, initially, to have the dancers back up into facing couples, then step back into the wave and complete the call.

THE 1985 PREMIUM RECORDS

For the first time, the subscription-promotion LPs include singing calls, two to each record. The Chaparral team of Bower, Haag, Main, and Shoemake has added the variety to one of the old favorites.

SINGING CALL, Band 3

EVERY STREET'S A BOULEVARD

by Ken Bower, Jerry Haag, Beryl Main,
Gary Shoemake

Circle left

Every street's a boulevard in old New York
Every street's a highway to my dreams
Walk around that corner lady
Seesaw your own
All four ladies promenade
Roll it round you roam
Home you go with a do sa do
Back to the corner there
Allemande left come home and promenade
There's an east side, a west side
The uptown and down
Oh how I'd like to be in New York town

Well now the head two couples square thru
Count 'em four you know
Make a right hand star roll it once around
Heads star by the left in the middle
Go all the way back there
To the same two go right and left thru
Turn that girl and then swing thru
Then swing thru again
Swing the corner lady promenade
There's an east side a west side
The uptown and down
How I'd like to be in New York town

The head two couples square thru
Count 'em four you know
Let's make a right hand star now
Heads star left go all the way
With the same two do a right and left thru
Turn the girl that way veer left ferris wheel
Pass thru swing the corner waiting there
Promenade
There's an east side a west side
The uptown and down
Oh how I'd like to be in New York town

Circle to the left

Every street's a boulevard in old New York
Every street's a highway to my dreams
Left allemande that corner
Do a do sa do your own
Men make a left hand star in the middle
Roll it round you roam
Turn the partner by the right

That corner allemande

Come back swing your lady promenade
There's an east side a west side
The uptown and down
Oh how I'd like to be in New York town

Two and four you square thru

In the middle of the ring you know
Let's make a right hand star now
Sides star by the left
Turn it all the way around
Right and left thru turn that girl around
Veer to the left ferris wheel come in
Pass thru swing the corner girl promenade
There's an east side a west side
The uptown and down
Oh how I'd like to be in New York town

The sides promenade go halfway around

Come down the middle
With a right and left thru on home
Square thru four hands around
Do a do sa do with the corner lady
Once around and then swing thru boys trade
Corner swing swing the corner there
Promenade
There's an east side a west side
The uptown and down
Oh how I'd like to be in New York town

Circle left

Every street's a boulevard in old New York
Every street's a highway to my dreams
Walk all around that corner lady
Seesaw around your own
The men make a right hand star in the middle
Roll it round you roam left allemande corner
Come back swing your own swing that lady
Then you promenade
There's an east side a west side
The uptown and down
How I'd like to be in New York town
Oh yeah, I'd like to be in New York town

ROUND DANCES

SO MUCH—Grenn 17070

Choreographers: Dan and Jane Bloom

Comment: An enjoyable two-step routine to dance. Good big band sounding music. One side of record has cues.

INTRODUCTION

1-4 CLOSED **M** facing WALL Wait; Wait;
Side, Close, Fwd, —; Side, Close, XIF
end facing LOD in SEMI-CLOSED, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step end **M**
face WALL in CLOSED; Side, Close,

- Fwd, —; Side, —, XIF, —;**
 5-8 **Side, Close, Bk end SEMI-CLOSED face**
LOD, —; Walk —, 2 end CLOSED, —;
Turn Two-Step; Two-Step end BUTTER-
FLY M facing WALL;
 9-12 **Vine, 2, 3, 4; Walk, —, 2, —; CLOSED M**
face WALL, Side, Close, XIF, —; Recov,
Side, Thru, —;
 13-16 **Turn Two-Step; Turn Two-Step; Open**
Vine, —, 2, —; 3, —, 4 end SEMI-CLOSED
facing LOD, —;

PART B

- 1-4 **Circle Away Two-Step; Circle Together**
Two-Step end BUTTERFLY; Vine, 2, 3,
Touch; (Wrap Bk) Side, XIB, ¼ R Turn
face LOD, Touch;
 5-8 **Fwd Two-Step; (Unwrap) Thru, ¼ R**
Turn face WALL, Close end in CLOSED,
—; Fwd, Close, Bk, —; Bk, Close, Fwd,
—;
 9-12 **Side, Close, Side, Close; Side, —, Thru**
to SEMI-CLOSED face LOD, —; (Fwd
Turn to BANJO) Fwd, —, Fwd/Check in
BANJO, —; Fishtail;
 13-16 **Side, Close, XIB, Side; Fwd, —, ¼ R**
Turn face WALL in CLOSED, —; Side,
Close, Fwd, —; Side, Close, XIF to
SEMI-CLOSED face LOD, —;

SEQUENCE: A — B — A — B end CLOSED M
 face WALL for Ending.

Ending:

- 1-2 **Side, XIB, Side, Front; Apart, —, Point,**
—

ONE KISS—Grenn 17069

Choreographers: Jay and Boots Herrmann

Comment: An interesting waltz not easy level.
 The music has a nice big band sound. One
 side of record is cued.

INTRODUCTION

- 1-4 **OPEN-FACING Lead hands joined Wait;**
Wait; (Step Fan) Bk, Draw, —; (Step
Fan) Fwd, Touch, M facing LOD in
CLOSED, —;

PART A

- 1-4 **(L) Waltz Turn; (L) Waltz Turn; Fwd,**
Lunge, —; R Turn/Recov, Fwd, Recov;
 5-8 **Bk, Side, Close; L Diamond Turn**
BANJO; L Diamond Turn; Hesitation
Change;

PART B

- 1-4 **Open Telemark; Manuv, Side, Close;**
Open Impetus SEMI-CLOSED; Weave, 2,
3;
 5-8 **Twisty Vine; Finish Weave; (Fan Swivel)**
Thru, Fan, Point BANJO; Bk, Bk to
CLOSED, Check;
 9-12 **Dip, Twist, —; Recov, Draw, Fwd CON-**

TRA BANJO; Closed Wing; Closed
Telemark;

- 13-16 **Manuv, Side, Close; Pivot face LOD,**
Fwd, Fwd; Pivot face RLOD, Bk, Bk;
Hesitation Change;

SEQUENCE: A — A — B — A — A — B plus Tag.

Tag:

- 1 **(Twirl to LEFT-OPEN and Point) Side,**
Recov, Point.

BILL BAILEY CHARLESTON—Merry-Go-Round 003

Choreographers: Wayne and Barbara
 Blackford

Comment: Lots of action in this two-step. The
 music really makes you want to dance.

INTRODUCTION

- 1-4 **Face LOD no hands joined Wait; Wait;**
Swivel L, —, Swivel R, —; Swivel L, —,
Swivel R, —;

PART A

- 1-4 **(Fwd, —, Point Fwd, —; Bk, —, Point Bk,**
—; Fwd Two-Step; Fwd Two-Step;) Man
holds four meas.
 5-8 **(W holds four meas.) Fwd, —, Point**
Fwd, —; Bk, —, Point Bk end CLOSED M
face WALL, —, Fwd Two-Step; Fwd
Two-Step;
 9-12 **Side, —, XIB, —; L Turn Two-Step M**
face COH; Side, —, XIB, —; R Turn
Two-Step M face WALL;
 13-16 **Basketball Pivot, —, 2 face RLOD, —;**
Basketball Pivot, —, 2 face LOD in
SEMI-CLOSED, —; (Twirl) Fwd, —, 2, —;
Pickup to CLOSED, —, 2, —;

PART B

- 1-4 **Fwd Two-Step; Fwd Two-Step; Rock**
Fwd, —, Recov, —; Pivot, —, 2 end M
face RLOD, —;
 5-8 **Traveling RLOD repeat action meas 1-4**
Part B except to end M facing LOD;

THE WALTZ YOU SAVED FOR ME—Merry-Go-Round 003

Choreographers: Bob and Lu Paull

Comment: A relaxing waltz routine to very nice
 waltz music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point,**
—; Together to BUTTERFLY M face
WALL, Touch, —;

PART A

- 1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3;**
(Twirl) Vine, 2, 3; Thru, Face Close;
 5-8 **Waltz Balance L, 2, 3; Waltz Balance R,**
2, 3; Side, Draw, Close; Side, Draw,
Close;
 9-12 **Waltz Away, 2, 3; Twinkle Thru, 2, 3;**

Twinkle Thru, 2, 3; Manuv, 2, 3 end M face RLOD;

13-16 **(R) Waltz Turn; (R) Waltz Turn; Hover end SEMI-CLOSED face LOD; Thru, Face partner & WALL in CLOSED, Close;**

PART B

1-4 **Fwd, Side, Close; Bk, Side, Close; Drift Apart, 2, 3; (Wrap) In Place, 2, 3;**

5-8 **Bk, 1/4 R Turn, 1/4 R Turn M face COH; (Unwrap) In Place, 2, Turn end SIDECAR DIAGONAL LOD & WALL; Twinkle, 2, 3 BANJO; Fwd/Turn Face WALL & partner in CLOSED, Side, Close;**

9-12 **Balance Fwd, 2, 3; Drift Apart, 2, 3; Together to TAMARA, 2, 3; Circle Away, 2, 3;**

13-16 **Circle Together to TAMARA, 2, 3; Circle to BUTTERFLY, 2, 3 M face WALL; Vine, 2, 3; Thru, Face, Close;**

SEQUENCE: A — B — A — B — A plus Ending.
Ending

1 **Dip Center and Twist.**

BABY ELEPHANT WALK—Red Boot 910

Choreographers: Steve and Jackie Wilhoit

Comment: This two-step routine is not difficult. The music is a bit different and interesting. Cues one side of record.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;**

DANCE

1-4 **Side, Close, Side/Close, Side; Swivel, Close, Swivel, Close; Side, Close, Side/Close, Side; Swivel, Close, Swivel, Touch;**

5-8 **Roll, 2, 3, Touch; Reverse Roll, 2, 3, Touch; Side, Touch, Side, Touch; Apart, Touch, Together, Touch;**

9-12 **Twisty Vine, 2, 3, 4; Fishtail; Fwd, Close, Bk, —; Bk, Close, Fwd end SEMI-CLOSED facing LOD, —;**

INTERLUDE

1-4 **Step, Swing, Bk, Touch; 1/4 R Turn, 2/3 1/4 R Turn, 2/3 facig RLOD; Rock Bk, Recov, 1/4 R Turn, 2/3; 1/4 R Turn, 2/3 face LOD, Rock Bk, Recov;**

SEQUENCE: Dance — Interlude — Dance — Interlude — Dance (meas 5-12) — Interlude — Dance — Interlude — Dance (meas 5-12) plus Ending.

ENDING:

1-4 **BUTTERFLY M face WALL Vine, 2, 3, 4; 5, 6, 7, 8; Side, Touch, Side, Touch; Apart, Touch. Together, Touch; Butterfly Tilt.**

9-12 **Progressive Scissors end SIDECAR; Progressive Scissors end BANJO &**

check; Fishtail; Side, Close, XIB, Side;

13-16 **Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R turn M face WALL in CLOSED, —; Side, Close, Side, Close, Fwd, —, 1/4 R Turn to face LOD in OPEN, —;**

SEQUENCE: A — B — A — B — A end in OPEN facing LOD for Tag.

Tag:

1-2 **Swivel L, —, Swivel R, —; —, —, —, Apart/Point.**

GOOFUS—Blue Star 2271

Choreographers: Clark and Ginger McDowell

Comment: Easy and fun two-step. The music has a very pronounced beat. There are cues on one side of record.

PART A

1-4 **OPEN face LOD Step, Brush, Step, Brush; Run, 2, 3, 4; Cut Back, 2, 3, 4; Dip Bk, —, Recov to BUTTERFLY M face WALL, —;**

5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Vine, 2, 3, 4; 5, 6, 7, 8;**

9-12 **Toe, Heel, XIF, —; Toe, Heel, XIF, —; Side, Close, Side, Close face LOD; Walk, —, Pickup to CLOSED, —;**

13-16 **Progressive Scissors end SIDECAR; Progressive Scissors BANJO; CLOSED Turn Two-Step; Turn Two-Step;**

PART B

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

5-8 **Vine Apart, 2, 3, Touch; Vine Together, 2, 3, face in CLOSED; Turn Two-Step; Turn Two-Step;**

SEQUENCE: A — A end SEMI-CLOSED — B — A plus Ending.

Ending:

1-2 **(Twirl) Walk, —, 2, —; Apart, —, Point, —.**

SINGING CALLS

HEAD OVER HEELS IN LOVE

By Murry Beasley, Texhoma, Oklahoma

Record: Lore #1217, Flip Instrumental with Murry Beasley

OPENER, MIDDLE BREAK, ENDING

Circle left

Think I'll go across the ocean

If I don't lose my notion

I just got to forget you if I can

Allemande left corner girl do sa do your own

Boys star left roll it once you go

Turn the partner by the right left allemande

Swing the girl around and promenade

I'm feeling so good that I don't know what to do

Cause I'm head over heels in love with you

FIGURE:

One and three square thru four hands you go
Around this corner girl do sa do swing thru
The boys run right bend the line do a
Right and left thru turn the girl
Pass the ocean there recycle round my friend
Swing the corner girl and promenade
I'm feeling so good that I don't know what to do
Cause I'm head over heels in love with you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THE PARTY'S OVER

By Elmer Sheffield, Tallahassee, Florida

Record: **ESP #129**, Flip Instrumental with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING

Well the four little ladies chain
Gonna turn a little girl around
Better rollaway circle to the left
You're gonna roll that girl a half sashay
Circle to the left while you're that way
Allemande the corner and you weave that ring
Turn out the lights the party's over and
Swing your girl around and promenade
Call it a night the party's over
Tomorrow night's the same old thing again

FIGURE:

Well now those head couples square thru
Four hands around there get around
The corner do a do sa do swing thru tonight
And let those boys run right

You tag the line and all face right
Boys cross run and the girls trade then
Wheel and deal her swing that girl promenade
Call it a night the party's over and
Tomorrow night's the same old thing again

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

HEY GOOD LOOKIN'

By Buddy Weaver, Hilo, Hawaii

Record: **River Boat #222**, Flip Instrumental with Buddy Weaver

OPENER:

Circle left

Hey good lookin' what you got cookin'
How's about cookin' something up with me
Left allemande your corner come back do sa do
Four ladies promenade the ring
Well you're gonna turn your partner right
Corner allemande come home swing and whirl
Promenade the land

Say hey good lookin' what you got cookin'
How's about cookin' something up with me
MIDDLE BREAK, ENDING

Four ladies promenade once around the ring
Get back home swing your man around
Join hands circle to the left around you go
Left allemande and weave the ring
I got a hot rod Ford and a two dollar bill

And I know a spot right over the hill
Swing and whirl the pretty little girl
Promenade around the world
Hey good lookin' what you got cookin'
How's about cookin' something up with me

FIGURE:

Heads square thru while the sides rollaway
Meet the outside two then swing thru
Boys run right then right and left thru
All pass thru then you wheel and deal
Those centers square thru three hands
Swing that corner gal and promenade
Say hey good lookin' what you got cookin'
How's about cookin' something up with me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

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GRAND SQUARE SIX QUADRILLE

By Jack Murtha, Yuba City, California

Record: **Square Dancetime #009**, Flip Instrumental with Jack Murtha

DANCE:

(Chord) — Sides pass thru

— — Separate go around two — —

Home you go — — — — Heads pass thru

— — Separate go round two — —

Home you go — — Sides face grand square six

— — — — Bow to partner — Swing

— — — — — Promenade

— — — — — — — —

— — — — — — — Sides pass thru

NOTE: Sides lead twice: Sides pass thru first and sides will face for the grand square six. Heads lead twice: Heads pass thru first and heads will face for the grand square six.

ALTERNATE FIGURE:

Sides slow square thru

Split two round one

At home do sa do

Sides face

Grand square six

NOTE: Footwork for the slow square thru is slow, slow, quick, quick, quick per hand. Allow 16 beats of music.

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TRR 129 Yes Sir She's My Baby

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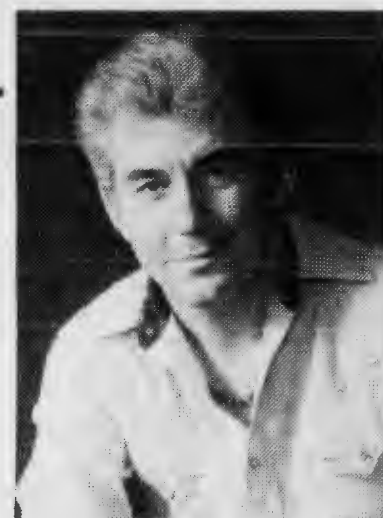
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CALLER of the MONTH



Bill Deane, Santa Monica, CA

A CALLER WITH AN AFFINITY for beginner classes is a fairly accurate comment when referring to this square dance leader. Throughout the years such groups have been particularly significant for Bill Deane. 18 years ago, while still learning to dance the basics, he was attracted to the calling aspect and shortly thereafter it became a part of his life. Two years ago, while teaching a beginner's class, Bill was attracted to a pert, young woman named Joan, who became his wife and also an important part of his life. Currently, the Deanes maintain a demanding schedule of four classes a week — three for newcomers and one Plus/Advanced workshop.

About a year after entering the activity, with a caller's class to his credit plus the encouragement of dancer-friends, Bill was launched into a program of teaching beginners and he has been entrenched ever since. His early efforts strengthened the ranks of newly-formed clubs in the San Fernando Valley . . . the Lamplighters, the Grand Squares, the Rocky Tops. Today, most of his students become members of the Bachelors and Bachelorettes. Deane teaches for the Glendale, the

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Los Angeles and the Downey Chapters, representing a large contingent of Southern California's single dancers and he graduates from 250 to 350 dancers each year. He is also in constant demand for weekend festivals.

A member of Callerlab, Bill, like many of his associates, is concerned with the need for more time to properly teach the movements required today. He states, "If we are truly to make square dancing the fun everyone talks about but finds difficult to attain, then we must join forces to bring it about. In my opinion, dancers, callers, clubs and associations must combine efforts, perhaps through the leadership of Callerlab, if we are to assure the growth of our activity within a lively, happy atmosphere."

LETTERS, continued from page 3

find that callers advertise Advanced and Challenge dances and inadequately trained dancers, who do not know simple basics, are spending money on things they cannot dance. . . . Our hearts go out to those down here who don't need Challenge dancing but do need "rusty hinge" dances so they can happily and skillfully participate in club-level activities.

Name Withheld on Request

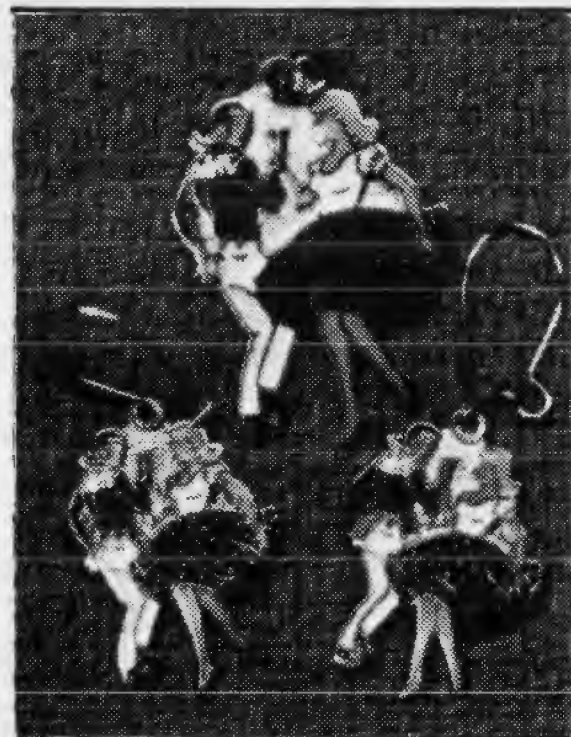


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FT-RD-1001 Lovesick Blues — R/D by Leonard & Dorothy Row

FT-115 Houston (Means I Am One Day Closer To You) by Vic

FT-114 There Must Be Something About Me That She Loves by Rick

FT-113 Crocodile Rock by Phil

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FT-104 Snipe Romp — 34 Basics by Rick

FT-109 Tune Up — 48 Basics by Rick

FT-110 Love Sick Blues — Jay

for a bit" but this one reached us before the writers could have received their magazine.—Editor

Dear Editor:

I wanted to write and tell you how much we have enjoyed your Basic and Plus Handbooks. They have been so much help to us.

Linn Landers

Hemet, California

Dear Editor:

We enjoyed your article on Joe Lewis. He was one of this area's all-time favorites.

Thanks for taking us "down memory lane."

Betty Little

Longview, Washington

Dear Editor:

The middle of June will find Space City Squares without a caller. Traditionally we have depended upon military callers coming to Holloman A.F.B. We would certainly appreciate any possible military transfers (of callers) coming our way to contact us. Thank you.

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Dear Editor:

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Harold Fergus
Columbus, Ohio

For an update on Handicapable Dancers, see page 18 this issue.—Editor

TO THE PEACE CORPS

Ed and Mary Warmoth, known as "square dance goodwill ambassadors for Oregon," and

past presidents of the State Fed. of S/R/D Clubs, are "shifting gears." They have accepted a two-year assignment for the Peace Corps in the Dominican Republic where they will assist with agricultural development in a rural village. Granted two days' vacation a month, they hope to attend some square dances and possibly include dancing in their Peace Corps work. Their philosophy: "You share in a square; now we are going to share some of our life with people of another country." We wish them well.

— CALLER AIDS —

MAINSTREAM FLOW: The callers note service which restricts itself to the Callerlab Mainstream Program and Quarterly Selections. Eight pages of good, useable material for the Mainstream Club Caller and Teacher. No space is wasted on new experimental material and all of the routines flow smoothly. Zero's equivalents and conversions will be featured along with two singing call routines using the spotlight call of the month. All material will enable you to better understand and to use the mainstream program **\$16.00 per year subscription (\$21.00 foreign air mail).**

THE PLUS SUPPLEMENT TO MAINSTREAM FLOW: The beneficial addition which gives you assistance with the Callerlab Plus Program. Four additional pages of material for teaching and calling the Plus Program. Combined subscription with Mainstream Flow **\$25.00 per year subscription (\$32.50 foreign air mail to Europe [\$35.00 to far east]).**

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These books contain singing call routines which progress in the recommended teaching order for the Callerlab Programs. They all fit any standard 64 beat singing call recording you like. All are printed in orator type so they may be easily read from at least three feet away. If you are looking for ways to make your dances and workshops easier and more fun these books are for you **Each book is \$10.00 postpaid (\$13.00 to Europe [\$14.00 to Far East])**

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SINGING CALLS

THE PARTY'S OVER—ESP 129

Key: A Tempo: 132 Range: H C Sharp
Caller: Elmer Sheffield L E

Synopsis: Complete call printed in Workshop.

Comment: A well-known tune that was due for a re-issue. The music is bouncy and the figure has enough different moves to make it interesting. Elmer seems to enjoy turning out the lights. Rating: ☆☆☆☆

CHARLIE'S SHOES—Sundown Ranch 102

Key: A Tempo: 132 Range: H C Sharp
Caller: Uncle Otis L C Sharp

Synopsis: (Intro) Walk around corner — men star left — pick up partner star promenade halfway — back out — allemande left — weave ring — do sa do — promenade (Break & end) Sides face grand square — four ladies promenade — swing — promenade (Figure) Heads promenade halfway — down middle — right and left thru — pass thru — trade by — curlique — scoot back boys — scoot back girls — swing corner — promenade.

Comment: A rather traditional sound in the in-

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.



Bill Bumgarner



Dick Loos



Shag Ulen



Jim Vititoe

UR 101 Unicorn Song
UR 301 One of Those Wonderful Songs
UR 302 Puttin' on the Ritz
UR 401 Sugar, Sugar
UR 501 Country Is

Coming Soon
UR 201 Country Jim
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strumental with a very easy melody line to follow. The choreography offers a double scoot back. The middle break during the grand square offers a wild drum.

Rating: ☆☆☆☆

HELLO HELLO—Sunny Hills 5001

Key: F **Tempo: 130** **Range: H C**
Caller: Mac McCullar **L C**

Synopsis: (Break) Circle left — allemande left — do sa do own — four men star left — turn partner by right — corner allemande — swing own — promenade (Figure) One and three flutterwheel — sweep one quarter — pass thru

— do sa do — swing thru two by two — spin the top — right and left thru — square thru three quarters — corner swing — promenade.

Comment: A revival of a good tune originally from MacGregor stock. A tune that the dancers can become involved in singing. Figure is a standard Mainstream offering. The music is above average. Rating: ☆☆☆☆

HEY GOOD LOOKIN'—River Boat 222

Key: A Flat **Tempo: 128** **Range: H C**
Caller: Buddy Weaver **L E Flat**

Synopsis: Complete call printed in Workshop.

Comment: A good instrumental with a well-

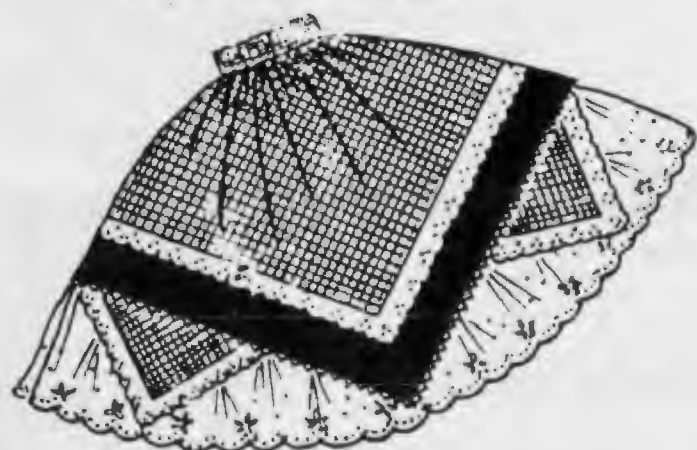
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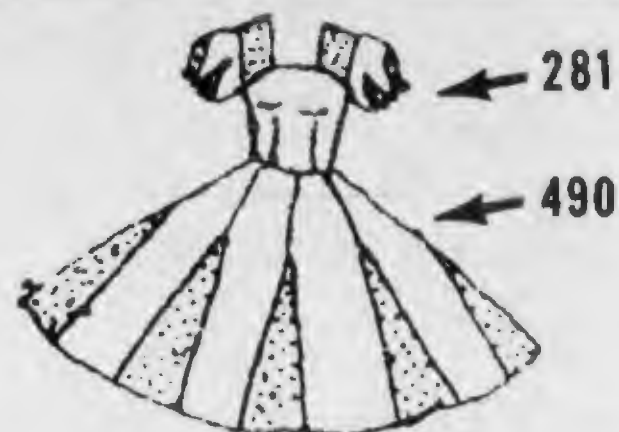


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known melody line. The calling is distinct and easy to understand. Figure is Mainstream and very danceable. Good musical introduction.
Rating: ☆☆☆☆

I'M AN OLD ROCK AND ROLLER—ESP 607

Key: E Tempo: 132 Range: H E

Caller: Larry Letson L E

Synopsis: (Break) Sides face grand square — allemande left — weave ring — swing — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys run right — ferris wheel — centers pass thru — star thru — square thru three quarters —

swing corner — promenade her.

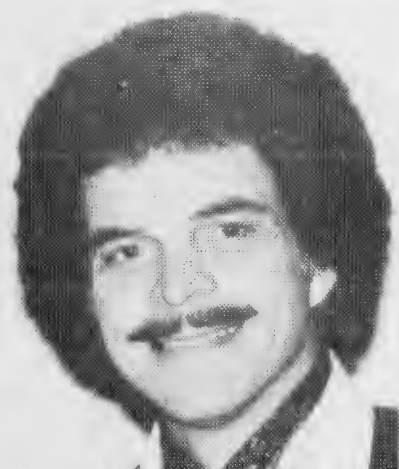
Comment: A rock type record as indicated by the title. Some callers will be able to go with the beat. It does not seem too difficult to handle. The figure is average. Rating: ☆☆☆☆

CATFISH JOHN—River Boat 215

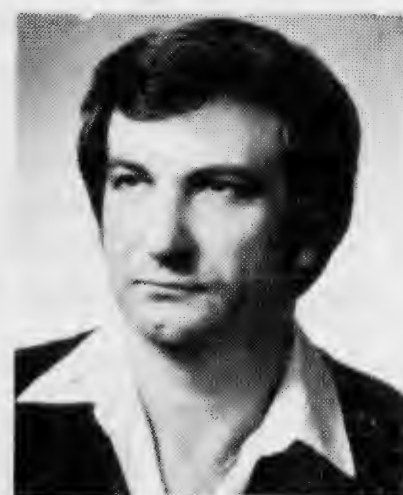
Key: D Tempo: 136 Range: H B

Caller: Larry Marchese L A

Synopsis: (Intro) Circle left — left allemande — turn partner right — left allemande — weave ring — swing — promenade (Break & end) (The grand square called on the 2nd and 4th time of the figure will start off the break &



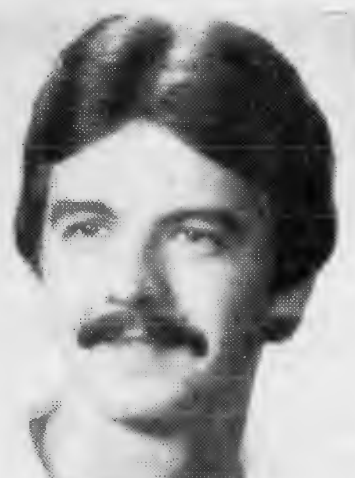
Paul Marcum



Elmer Sheffield, Jr.



Larry Letson



Bob Newman

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- ESP 003 Carousel Waltz (Round) cued by Jim
- ESP 002 Elmer's Two Step (Round) cued by Jim
- ESP 131 Don't Call Him a Cowboy by Elmer
- ESP 130 Maggie by Elmer
- ESP 129 The Party's Over by Elmer
- ESP 209 Big Daddy's Alabama Bound by Elmer, Paul & Daryl McMillan
- ESP 208 You Are My Sunshine by Elmer & Bob
- ESP 207 On The Road Again by Elmer & Larry
- ESP 314 My Baby's Got Good Timin' by Paul
- ESP 313 That's The Way Love Goes by Paul
- ESP 312 Love In Disguise by Paul
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ending) four ladies promenade — swing — promenade (Figure) Heads rollaway — up to middle and back — star thru — do sa do — make a wave — girls trade — girls run right — tag the line — face right — ferris wheel — centers square thru three quarters — swing — promenade (2nd and 4th time add sides face) grand square.

Comment: A quick moving dance that kept the dancers alert. The figure offers Mainstream and grand square. The music is above average. Choreography is a little different.

Rating: ☆☆☆

ONE OF THE WONDERFUL SONGS—

River Boat 218

Key: E, F Sharp & G Sharp

**Range: H C Sharp
L B**

Tempo: 128

Caller: Buddy Weaver

Synopsis: (Break) Four ladies promenade — swing — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — into middle — pass the ocean — extend the tag — swing thru the outside pair — boys run right — ferris wheel — center four curlique —

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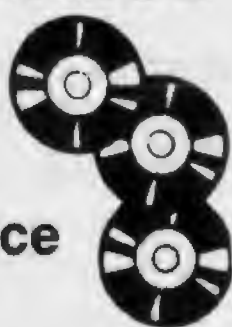
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make right hand star — roll it to the corner man and swing — promenade.

Comment: A good tune that most are acquainted with. Clear calling. Music is above average and the Mainstream choreography has a little different action. The key change added a little to the release. Rating: ☆☆☆

GOLDEN SLIPPERS—Sundown Ranch 103

Key: A Tempo: 132 Range: H E
Caller: Louie Sequin L A

Synopsis: (Break) Circle left — allemande left — allemande thar — forward two make a star — men back up — slip the clutch — skip one — allemande left — right and left grand — do sa do — promenade (Figure) Heads lead right — circle — make a line — forward and back — pass thru — wheel and deal — double pass thru — first go left — next go right — square thru four hands — swing corner — promenade.

Comment: Welcome to the square dance recording world. The first for Sundown Ranch to this reviewer's knowledge. The music is solid and standard. Figure is average Mainstream. The music offers a fiddle and mandolin lead. Rating: ☆☆☆

WASN'T THAT LOVE—Bogan 1356

Key: C Tempo: 126 Range: H C
Callers: Tommy White & David Davis L C

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande — weave ring — swing — partner — (Figure) Head couples square thru — with sides make right hand star — heads star left — same two right and left thru — veer to left — ferris wheel — centers pass thru — swing corner — promenade.

Comment: An easy singing call using Mainstream moves. The duet with Tommy and David is quite acceptable. The lyrics are catchy. Music is adequate and well-balanced with trumpet background. Rating: ☆☆☆☆

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MY BABY'S GOT GOOD TIMING—ESP 314**Key:** D **Tempo:** 132 **Range:** H D
Caller: Paul Marcum L B**Synopsis:** Circle left — men star right — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — square thru four — swing thru — boys run — half tag trade and roll — pass thru — trade by — swing — promenade.**Comment:** Good instrumental music by ESP on this release. The figure offers a half tag trade and roll in the Mainstream figure. Callers would have to listen to see if this fits their needs. **Rating:** ☆☆☆**A NICKEL FOR THE FIDDLER—River Boat 221****Key:** G **Tempo:** 124 **Range:** H G
Caller: Nate Bliss L G**Synopsis:** (Break) Allemande left — turn partner by right — boys star left — turn opposite by right — make wrong way thar — boys back up left hand star — slip the clutch — skip one — right and left grand — swing — promenade (Figure) Head two couples promenade halfway — lead right circle four — make a line — right and left thru — pass thru — tag the line — all face in — box the gnat — slide thru — pass thru — swing corner lady — promenade.**Comment:** This release has a very quick intro-

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duction for the caller to come in on but can be handled. The melody is not familiar to this reviewer. Very clear calling by Nate. Figure is different not just average. Rating: ☆☆☆

YOU ARE MY SUNSHINE—ESP 208

Key: D Tempo: 136 Range: H B
Callers: Elmer Sheffield L D
& Bob Newman

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — all promenade (Figure) Head couples square thru four — meet sides make right hand star — heads star left — with same two do sa do — swing thru — boys trade — turn thru — left allemande — promenade.

Comment: A quick moving dance that all can sing-a-long with. The figure is average but the musical accompaniment makes it a good release. Any caller should be able to handle this melody and figure. Rating: ☆☆☆☆

HEAD OVER HEELS IN LOVE—Lore 1217

Key: G Tempo: 130 Range: H D
Caller: Murry Beasley L D

Synopsis: Complete call printed in Workshop.
Comment: A rhythmic record with a nice beat. Music is above average. Figure is Mainstream and thoroughly enjoyable. The dancers seem to like dancing to this release. Rating: ☆☆☆☆

FOLLOW ME—River Boat 219

Key: B Flat Tempo: 128 Range: H B Flat
Caller: Buddy Weaver L B Flat

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru — do sa do — touch a quarter — walk and dodge — partner trade — right and left thru — pass the ocean — recycle — swing — promenade.

Comment: A fairly relaxed dance with good instrumental music. The dancers had mixed emotions but enjoyed the tempo and smooth



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RBS 1276—Prisoner
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execution. Callers should be able to handle
the melody line. The choreography is Main-
stream. Rating: ☆☆☆☆

GRAND SQUARE SIX QUADRILLE—

Square Dance Time 009

Caller: Jack Murtha

Tempo: 128

Synopsis: Complete call printed in Workshop.

Comments: Congratulations to Jack for his re-
lease of a quadrille. The music is very enjoya-
ble. Words that are cued come a little quickly
at times but callers can work at it. The tradi-
tional feel of the release was enjoyed by the
dancers as it was so well phrased.

Rating: ☆☆☆☆

SPECIALS

CIRCLE DANCES AND MIXERS—

Square Dancetime — 500

Comment: This 33 1/3 record has two easy
dances on each side of the record. They are
prompted by Jack Murtha. This is good for a
home party.

CIRCLE AND SQUARE DANCES—

Square Dancetime — 501

Comment: The four routines on this mini album
can be danced in either a square with four
couples, or a circle with any number of cou-
ples. These are prompted by Jack Murtha.
Very good for a party at home.

FLIP HOEDOWN

OLD JOE CLARK—River Boat 510

Key: A

Tempo: 130

Caller: Bob Elling

Comment: A flip record utilizing an instrumental.
The figures in this workshop type release uses
Advanced dance movements. Music is aver-
age with fiddle lead. Choreography was inter-
esting. Rating: ☆☆☆

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HOEDOWNS

OVER YONDER—Rockin A 203

Key: G

Tempo: 132

Music: Blue Star Band

Rockin' Momma—Flip side to Over Yonder

Key: E

Tempo: 132

Comment: Two instrumentals with excessively strong beat on bass, therefore the melody is quite subdued. Music is average. Nice to hear an accordion in use again. Callers may have to adjust bass control on P.A. set.

Rating: ☆☆☆

EAST TEXAS SUNDAY MATINEE— Thunderbird 531

Key: B Flat

Tempo: 130

Music: The Thunderbirds — Fiddle, banjo, guitar, bass, piano.

FEUDIN'—Flip side to East Texas Sunday Matinee

Key: F

Tempo: 130

Comment: East Texas Sunday Matinee offers some fancy fiddlin'. The melody is fairly subdued by interesting hand clapping in the background at intervals. Feudin' offers a piano lead alternating with guitar. Good mu-

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Rock-A-Billy Fever/Warning Sign	TH	532
Rubber Dolly/Flipchop Sticks	BS	2281
Something Good/Wild Fiddler	TRR	205

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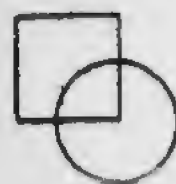
Avalon — J. Wykoff	BS	2274
Baby I'm In Love With You — B. Graham	LORE	1219
Baby Likes To Square Dance — R. Townsend	MAR	507
Beautiful Baby — W. Spraggins	BSH	124
Blue Dancing Shoes — L. Swain	LM	152
Carlen And Jose Gomez — M. Beasley	LORE	1218
Close Enough To Perfect For Me — Greg	OC	18
Don't Call Him A Cowboy — D. Williamson	RB	2999
Do Remember Me — B. Fehrmann	RBS	1278
D.X. Land — J. Schatzer (Hoedown)	HH	650
Everywhere You Go — L. Smith	BS	2276
Fond Affection — J. Creel	LORE	1221
Food On The Table — T. Russell	TB	240
Fools Rush In — R. Dougherty	ST	216
Four Leaf Clover — C. Meyer	RBS	1282
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Got No Reason Now For Going Home — L. Gravelle	BS	2279
Grand Square — J. Wykoff	EZ	730
Heart Of My Heart — J. Wykoff	BS	2277
If You Can't Find Love — Bob	HD	113
I Just Called To Say I Love You — A. Stevens	CW	2004
It's Great To Be Single Again — N. Cross	RBS	1279
Joy To The World — Ken	CH	515

We can sometimes attribute an unusually large number of record releases to some special event or to special time of the year. The record harvest this month is probably due to the recent National Convention which attracted callers from all parts of the world. Whatever the reason, this is an unusually large yield for a single month.

Leona — D. Burnes	MAR	509
Let's Groove — R. Shuler	ROC	111
Little Red Wagon — J. Wykoff	EZ	729
Lonesome Road Blues (Hoedown) — D. Williams	RB	316
Love Me Tonight — J. Stone	PH	107
Lovin' You Baby — Ken & Gary	CH	3502
Mississippi Squirrel — L. Gravelle	BS	2278
My Ding-A-Ling — M. Johnstone	WK	003
Painting The Ole Town Blue — J. Wykoff	BS	2275
Paper Rose — B. Anderson	RBS	1281
Prisoner Of The Highway — E. Pauley	RBS	1276
Repeat After Me — J. Lee	ST	218
Seven Spanish Angels — J. Murray	RBS	1283
She Got Away With My Heart — R. Strickland	BS	2280
Traveling Shoes — W. Smith	MAR	508
When You're Smiling — J. Murtha	SD	007
You Are My Sunshine — T. Marriner	ST	215
You, You, You — M. Letson	LM	151
You Can't Judge A Book By Its Cover — M. Beasley	LORE	1220

ROUNDS

Bunny Hop/Hokey Pokey	EZ	726
Cecilia/Monte Rey Lights	BS	2272
Frontier Schottische/Calico Polka	EZ	727
It All Depends On You/ When My Baby Smiles At Me	MGR	005
Kon-Tiki/Street Fair	BS	2273
Stardust/Fifty Year Waltz	BEL	330
Sugar Blues/Say You Love Her	BEL	331
You Brought A New Kind Of Love To Me/Tear Drops	EN	002
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sicians on these two hoedowns. This reviewer
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Workshop previously. It is not difficult and the
music is light and airy.

ROUND DANCES

A SLOW WALK—Belco 325

Choreographers: Charlie and Bettye Procter

Comment: This two-step routine will keep you
thinking. The music has a low down beat. One
band has cues.

DIXIE MELODY—Reverse side of A Slow Walk

Choreographers: Pete and Carol Metzger

Comment: This two-step has been printed in the

WHEELCHAIR JAMBOREE

The 3rd Canadian National Wheelchair
Square Dance Jamboree was held May 17-20 in
Edmonton, Alberta. We hope to have a full
report on this very special event.

CORRECTION

The excellent photos of Japan on page 42 of
the June issue were taken by Ichiro Fujima of
Setagaya-ku, Tokyo. We regret his credit line
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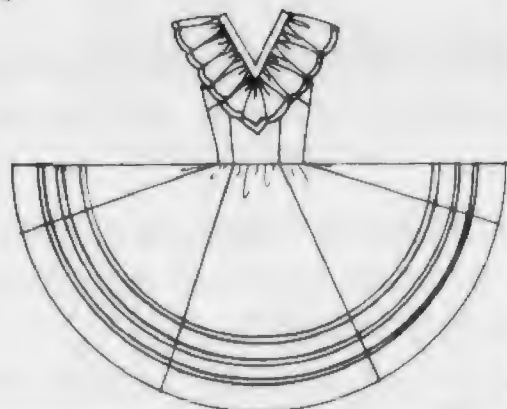
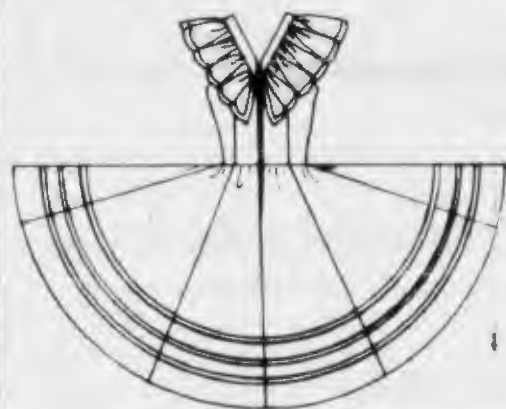
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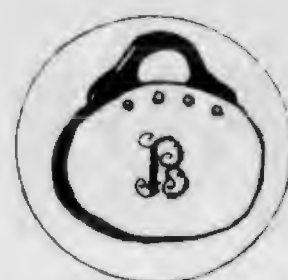
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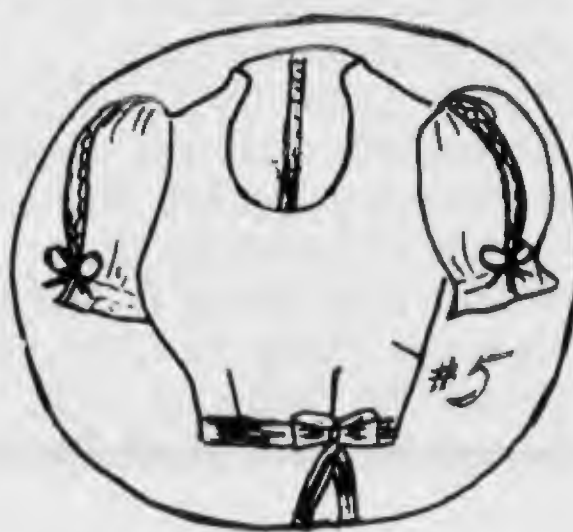
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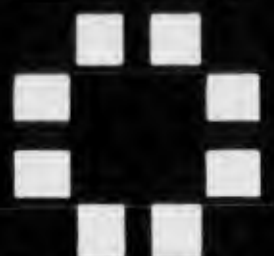
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35TH, continued from page 10

in Santa Monica, California, said they wanted to put on The World's Largest Square Dance, we were just naive enough to reply, "Why not?" At that time, our area (Southern California) was gung-ho for square dancing and had been for about three years. That isn't to say that square dancing hadn't been around in the area for a lot longer but now it had reached boom proportions and we were all so swept up with the way the public was taking square dancing by storm, that *nothing* seemed im-

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As we remember, back in those days, it was pretty much everyone for himself. There were perhaps a dozen different dancer associations in the state and a number of callers associations, some local magazines and a national square dance publication, lots of clubs, perhaps 150 callers and tons of enthusiasm. There was, however, little or no coordination between one group and another, and there was really no need for there to be. All this changed when we started plans for the *big one*. We

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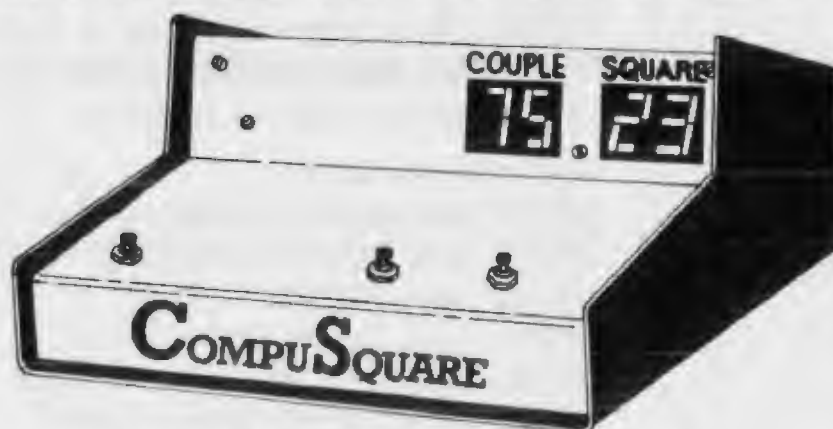
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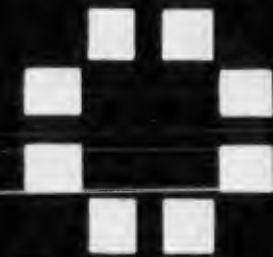


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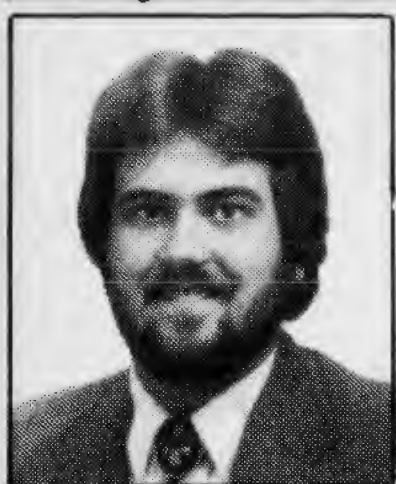


wanted and needed the support of all the dancers in the area and also outside of the area if we could get them. And as callers, we also needed all the cooperation we could get. Even with tight programming, it would be impossible to include all the callers in the area — 36 was the maximum with each one calling just half a tip.

In the initial planning, the sponsors had asked us what the largest square dance had been up to that point. We thought it was somewhere around 2,000 — a dance held the

year before in Texas. Just to be on the safe side, we told them 4,000 and they, not wishing to set their goals too low, let it be known that 8,000 dancers would be on hand!

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Next came the job of figuring how to select from some 200 callers in the area—36 who would appear on the program. Avoiding the obvious solution of asking the dancers to vote

for their favorite in the manner of a contest, we asked the callers to decide among themselves. They did. Each one cast a vote and the first ballot provided us with the 36 to be programmed.

The purpose of all of this is not to repeat what we've written many times in the past—that the Santa Monica Diamond Jubilee, held 35 years ago this month, on July 13, 1950, attracted the largest number of dancers and spectators to a full evening of square dancing — 15,200 dancers, 35,000 spectators. What it

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did prove to all of us early in the game, was that square dancers are a rather amazing collection of individuals who *can* do anything to which they set their minds.

Not only was the assembly of dancers the largest ever up to that time, it almost doubled the exaggerated forecast. Not only did the callers, themselves, decide on the excellent representation of calling talent, but attending, among the thousands of dancers, were most of the callers from the area — including those who had not been selected to call. This sort of

cooperation helped to provide the groundwork and from this original start grew a coordinating council of dancer associations which achieved many goals in subsequent years. And the callers, many of whom had felt competitive toward each other up to this point, now felt a great sense of cooperation. So, pardon us for the burst of nostalgia, it's fun to look back.

NEXT MONTH: Watch for the 1985-1986 Square Dance Directory.



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CHANGING SCENE, *continued from page 12*

bers) are eliminated (embarrassed, frustrated, confused to the point where dancing was no longer fun) and those who remained (graduated from class) were hired (invited into the club) on a trial basis.

Of course, this was the misconception. This was the trap that square dancing had fallen into. What at one time was a folk activity with nothing to be learned that couldn't be taught during a person's first evening on the dance

floor had expanded with additional movements to the point where a battery of classes, first just a handful and eventually 30, were requisite if a person was to become a serious dancer.

Obviously there was a happy medium, a point at which dancers could enjoy the best of both situations—a relaxing, fun activity requiring *some* lessons, but then, once the lessons had been learned, an ongoing program utilizing just those basics taught in class where the longer a person danced, the more profi-



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cient and enjoyment-prone he could become. Becoming a square dancer was *not* to be compared with being tested for a job. Once the momentum had set in and new movements became the measure of a dancers ability, there was no stopping. The activity just kept rolling along with more and more for an individual to learn and the gap growing steadily between class and club.

NEXT MONTH we'll take our final stab at tracing square dancing in it's trek to the pres-

ent — the entry of Callerlab; reaching up and out. Then, after having looked at the problems, we'll start checking out possible solutions and hopefully end up with one solution that *can* work.

DIRECTORY, continued from page 19

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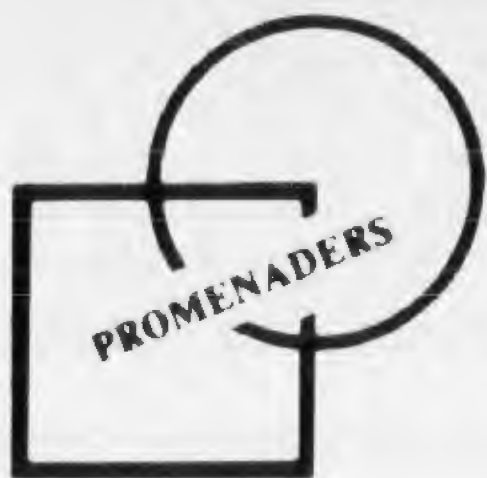
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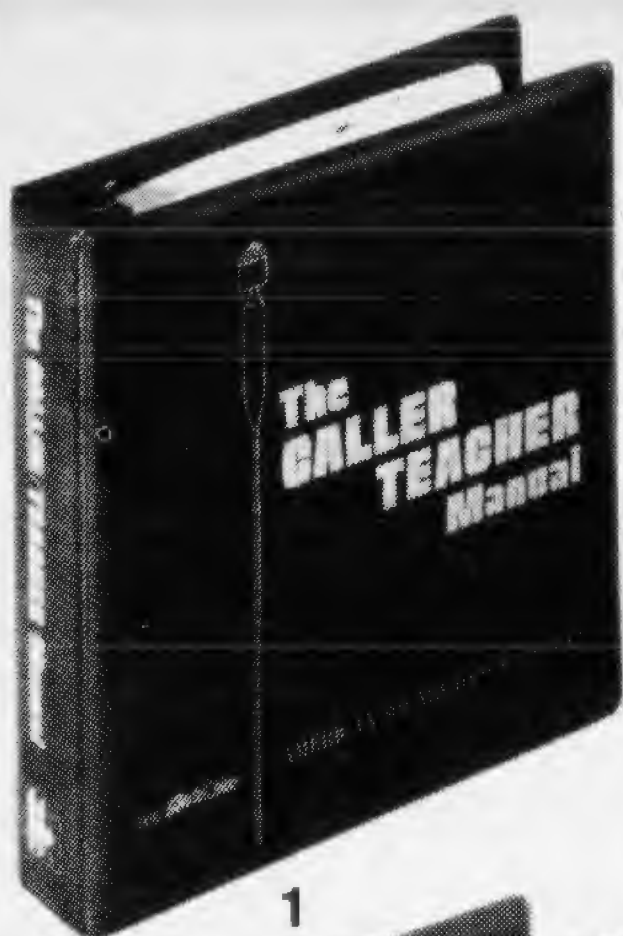
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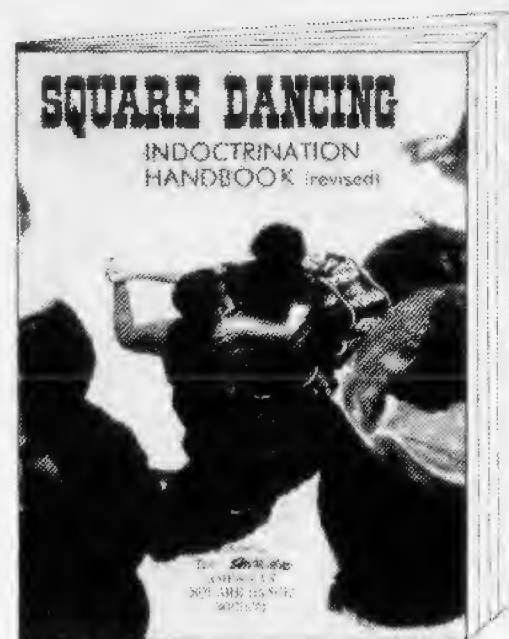
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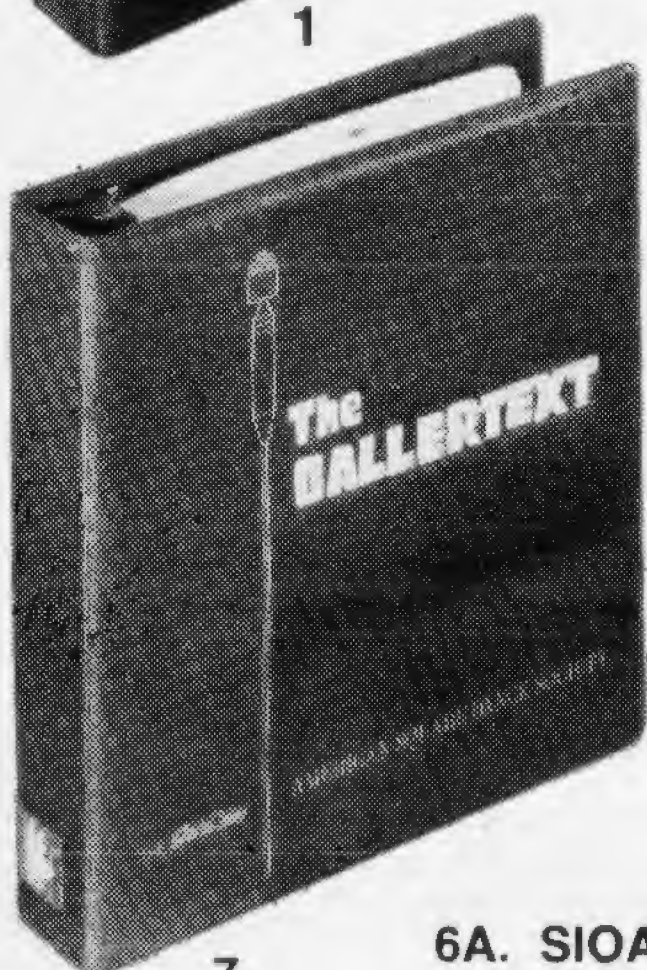


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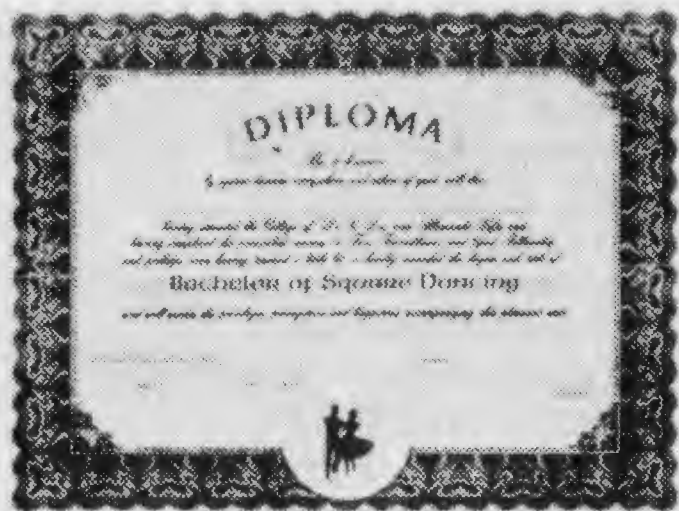
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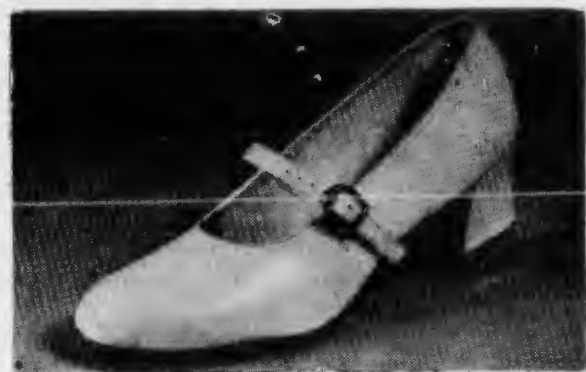
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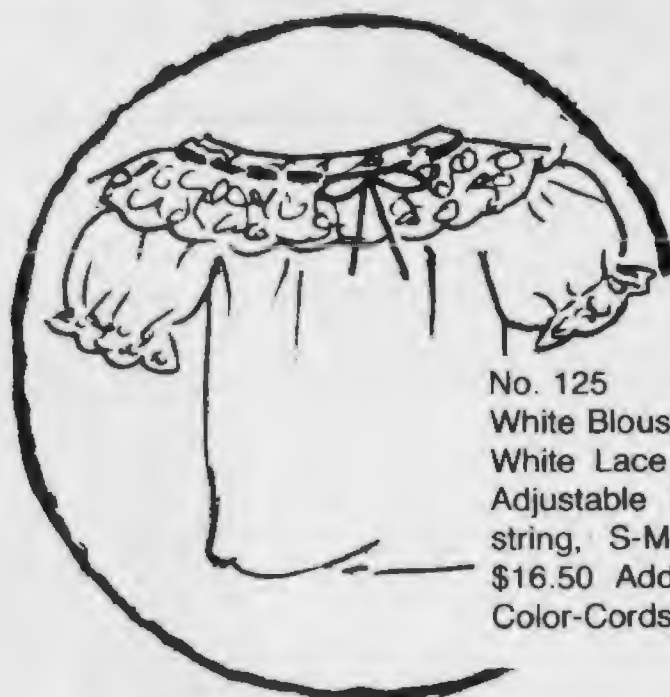
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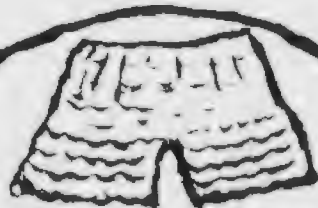
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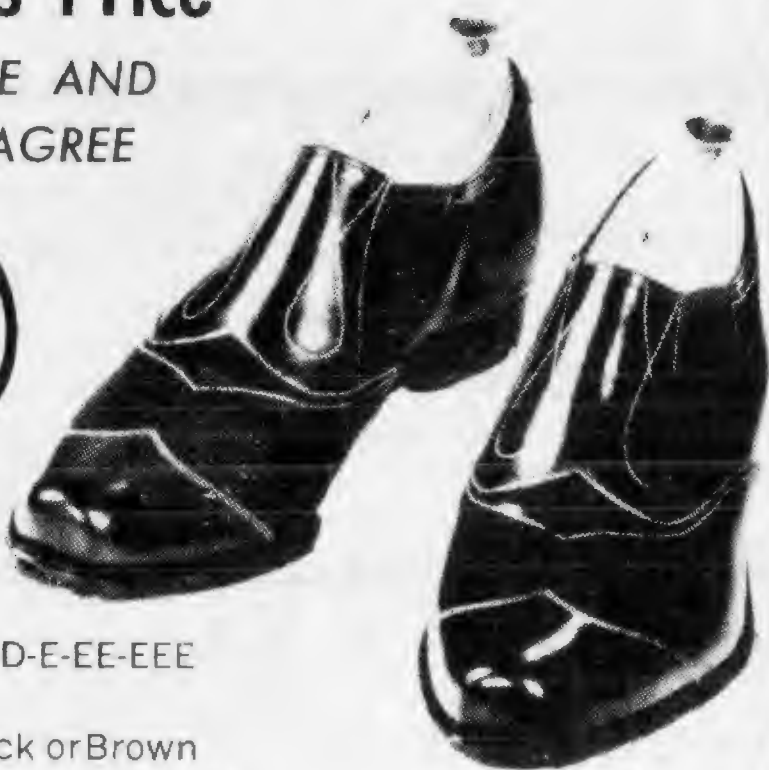


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